STACK
ANNEX
5
620
654

Catalogue

OF THE

EGYPTIAN ANTIQUITIES

IN THE MUSEUM OF

HARTWELL HOUSE.

1858.

W. M. WATTS, CROWN COURT, TEMPLE BAR

Hartwell House, near Aylesbury,
11th September 1858.

My Lord Duke—

Wishing to leave some slight record of the kind notice with which I was honoured by your Grace's father, your amiable mother, and your accomplished brother, my fellow-Undergraduate in the venerable College of St. John's, Cambridge; also of the condescension with which you have always behaved to me, since our early interview at Gibraltar, as well as of your Grace's energetic zeal, when a brother-traveller in Egypt, to promote archæology, and enrich our national collection in the British Museum; I venture to dedicate to your Grace the following brief Catalogue of the Egyptian Antiquities which now form a branch of the Hartwell Museum, and which, on one occasion, was honoured by your presence.

This Catalogue has been chiefly arranged by my accomplished friend, Mr. Joseph Bonomi, the well known sojourner during several years among the temples of Upper Egypt; a gentleman who, by his artistic skill and judgment, has illustrated various works on that interesting country, and embellished the Egyptian department in the Crystal Palace at Sydenham.

Some portions of the Catalogue have been submitted to the inspection of Sir Gardner Wilkinson, the Rev. G. C. Renouard, Dr. Lepsius, Mr. Birch, Mr. Pettigrew, Mr. S. Sharpe, Admiral Smyth, and other celebrated authorities; and I shall consider it an additional honour, if it should meet with your Grace's approval. The Collection is but humble in comparison with the objects which, through your Grace's judicious efforts, adorn the ancestral Castle of Alnwick; still I hope that this publication may prove useful to Egyptologists, and stimulate future travellers to increase accumulations so important to history, chronology, and every branch of philological knowledge.

In the hope that the life of your Grace may be preserved for many years in health, for the benefit of science and the gratification of your friends, I remain, with much respect,

My Lord Duke,

Your Grace's faithful and humble servant,

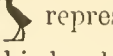
JOHN LEE.

To his Grace,
The Duke of Northumberland, K.G.,
&c. &c. &c.

2107638

DIVINITIES.

N°.

1. The divinity Mau or Smu  represented as a man kneeling, with arms raised, bearing a disk on his head. — Porcelain. Five eighths of an inch.

2. A more perfect figure of the same divinity. The right knee on the ground, the left foot advanced, with the knee of the same limb raised. This position is the peculiar attitude of this divinity. The figure of this god occurs on each side of the door of the Hall of Columns of the Memnonium, sculptured in basso-relievo, holding a palm-branch in each hand. He is the god of periods or cycles, the god of Panegyries, or periods of particular festivity or rejoicings, as signified by the position of the arms. — Porcelain. A whitish grey-coloured porcelain. One inch seven eighths.

A picture of this divinity, holding the two palm-branches, is in Fig. 1. Plate 54 of Sir Gardner Wilkinson's plates to his second series of the Manners and Customs of the Ancient Egyptians. The two palm-branches terminate in the figure of a tadpole standing on a ring. The tadpole or porwiggle (toad and pold, *gyrinus* of Pliny, from γυρινος) is the hieroglyphic for a very large number. The centre figure of Plate 54 is taken from a colossal sculpture on the wall of the Hall of Columns, as above stated. She is recording the name of Rameses II. on the fruit of the tree of life, and appears to be in some way connected with this divinity.

3. Another specimen of the same, of finished work. — Hard porcelain. Brown glaze. 1 inch.

4.
5.
6.
7. Rude porcelain figures of the same divinity. — Porcelain. Green glaze. Each 1 inch.

8. A double figure of the divinity called Bes or Ih , in the usual position, the hands resting on the hips. The eyes, eyebrows, nose, and beard of this specimen are of a yellow-coloured glaze. — Porcelain. 2 inches.

Purchased at Madame Lavoratori's sale, May 1833.

N°.		
9.	A rude quadriform figure of the same divinity.	Porcelain Blue glaze. 1 inch.
10.	Another specimen, same divinity, single form, with a column behind.	Hard blue glaze porcelain. 1 inch.
11.	A still more perfect specimen of the same, the back being formed.	Hard porcelain. 1 inch.

Several varieties occur in Plate 24 A of Sir G. Wilkinson's work, wherein this divinity is called Mars or Hercules. There is also a figure in terra cotta in the British Musuem, in which this divinity is represented in full armour, and in heroic position. See Fig. 1. Plate 41.

12.	Another figure of Typhon, or the god Bas, with smooth back.	Hard porcelain. Blue glaze. 1 inch.
13.	Two figures of the god Thoth, the smaller cut out of lapis lazuli, the other of the ordinary blue porcelain.	Lapis. Half an inch. Porcelain. Green glaze. 1 inch.

This divinity may be considered the Mercury of the Egyptian Pantheon. He is represented with the head of the Ibis, and was the god of writing.

Mr. Kesner, the Hanoverian Chargé d'affaires at Rome, had a female Ibis-headed figure, the only one known. It was of porcelain, and considerably larger than these or the following specimens of this divinity.

14.	Two rude and imperfect specimens of the Ibis-headed god of Egypt, one a fragment.	Stone, a quarter of an inch. Porcelain, half an inch.
15.	Another figure of the same.	Porcelain. 1 inch.
16.	Three statues of the same.	Porcelain. Green and blue glaze. 1 inch, 1¾ inch, 1¾ inch.
17.	Figure of the god Ptnah, in the usual position of this divinity, bearing the composite wand, and clothed in the mysterious shroud of the mummy-form figures. This specimen is made of white earth, covered with the blue vitreous varnish.	Porcelain. Blue glaze. 3½ inches.

Apparently this specimen belonged to a network of beads, to which it was attached by three holes at the back of the figure. In this network, which enveloped the mummies of a certain epoch, it was usual to interweave also the figures of the four genii of Amenti, the Scarabæus with its outstretched wings, and other emblems connected with the worship of the Egyptians

N°.

in relation to the dead. Pthah was the god of Lower Egypt; and there were two important temples for his worship in Memphis.

18. Statue of the youthful Horus, the left leg advanced, and the right arm extended. He wears the crown of Upper and Lower Egypt, and that peculiar lock of hair never omitted in the statues of the child-god, and the statues of the youthful sons of the kings of Egypt. He was the son of Isis and Osiris. — Bronze. 5 inches.

This example seems to be of the later time, from the attitude and style of the figure, most probably of the time of the later Ptolemies.

19. Statue of the child Horus in a half-sitting posture, with his finger to his mouth. — Bronze. 3 inches.

From the circumstance of the position of this divinity, it was supposed to represent the god of silence, but it is probable that the Egyptians adopted this position as indicative of childhood. The head-dress is that worn by youthful kings and princes. This specimen has a loop behind, by which it was suspended.

The name of this divinity is , ϩⲁⲣⲡⲟⲕⲣⲁⲧ, or Harpocrates, which signifies Horus the child.

20. Figure of Horus standing on two crocodiles. and holding in either hand, as may be seen by reference to Plate 43 of Sir G. Wilkinson's work, and to other examples of this artistic composition, snakes, and scorpions, and other dangerous animals. The whole is surmounted by the head of Typhon, the terrifier of evil spirits. — Fine-grained reddish talcote schist, from the neighbourhood of Assuan. 6 inches

These curious tablets were in all probability considered as charms by which the possessor was secured from the evils arising from the bite of the venomous animals represented on the tablet, and as being under the special protection of the numerous divinities which the more perfect specimens exhibit on the back-ground of the figure. These tablets are not improbably analogous to the Teraphim which Rachel hid under the camels' clothes. They contain no Christian emblems, but, in some respects, resemble those of the Gnostic Christians of the second and third centuries, and they are probably of that same age.

21. The lower part of a similar tablet. This, like most examples of this Egyptian talisman, has hieroglyphics at the back and on the side, and base. — Soft calcareous rock, or impure limestone.

22. Statue of the god Horus, of a more ancient style. — Bronze. 5 inches.

No.

23. Highly-finished statue of Isis, nursing Horus. The throne on the head has been broken off, as well as the left arm and the upper part of the figure of Horus. The figure of the child has, however, been supplied from another statue of somewhat smaller dimensions, but of equally excellent work. — Hard porcelain. Green glaze. 5 inches.

This statue is of the Ptolemaic period, at which epoch the worship of this divinity (from the numerous temples dedicated to her during the reign of the Greek kings) was very general.
Purchased at the sale of Madam Lavoratori's collection.

24. Another example of the same group, of less ancient work. — Bronze. 4 inches.

25. A smaller group of the same divinities. — Bronze. 3 inches.

The Horus fractured, as also the horns and disk.

26. Small statue of Isis nursing Horus, without a single fracture. — Hard porcelain. Green glaze. 2 inches.

27 Fragment of a similar group, in a hard fibrous material, not unlike petrified wood, or some extremely fibrous and silicious stone. On each side of the throne is engraved, in Egyptian basso relievo, the figures of two prisoners tied together by the elbow. Above the heads of these figures, on both sides of the throne or chair, is the prenomen of Pharaoh (Thothmoses II.), who lived 1350 B.C. Behind the throne is the figure of a sporting calf. This extremely antique fragment has been anciently restored. — Unknown, probably silicious schist, partially reddened by heat. 3½ inches.

The material is the most unsuitable for sculpture: nevertheless there are many scarabæi, and other objects carved in it.
Purchased at Sotheby's, May 13, 1833.

28. A Triad representing Nepthys, Horus, and Isis. — Hard porcelain. Blue glaze. 1¾ inch.

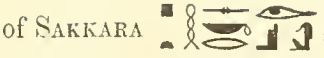
See Encyclopedia Egyptiaca, by T. J. Pettigrew Esq., No. 1, page 20, on the Triads of Egypt. See plate A, Fig. 4. The goddesses Isis and Nepthys were sisters, and Horus was the son of Isis.

29 A similar Triad, less ancient style of work. — Porcelain. Light green glaze. 1½ inch.

30. Another example of the same. — Porcelain. Light blue glaze. 1 inch 5 eighths.

No.		
31.	Another example of the same triad, but of superior work. The material of this specimen is probably the same as the former, but covered with a red glaze. There is a loop for its suspension on the top. It may be remarked, that a throne or seat, which is carried on the head of Isis, stands for the letter S, is the peculiar emblem of this divinity, and that object carried on the head of Nephthys is also used as the hieroglyph of her name.	Porcelain. 1¾ inch.
32.	In this specimen Isis is placed at the right hand of Horus, a difference which perhaps indicates another district of Egypt, or another epoch. This is larger than the others, and the glaze is grey. A loop is contrived at the back. See plate, Fig. 5.	Porcelain. 2 inches.
33.	Erect figure of Isis. This little figure, like many of the small porcelain statues of the goddess, has a small hole at the back, to hang it round the neck of the mummy.	Lapis Lazuli. 1½ inch.
34.	Figure of Isis, ordinary work.	Porcelain. 1 inch.
35.	Nephthys, rude work.	Porcelain. 1 inch.
36.	Unfinished statue of Isis.	Lapis. 1 inch.
37.	Statue of Isis in the sitting position of the hieroglyphical inscriptions.	Lapis. ⅜ of an inch.
38.	Statue of the hawk-headed divinity Ra, wearing the crown of Upper and Lower Egypt.	Porcelain. 1 inch.
39.	Statue of the same divinity, of thick proportions and unfinished work.	Lapis Lazuli. 1 inch.
40.	The same divinity, in that sitting position peculiar to the divinities as they appear in the hieroglyphics.	Unknown hard material.
41.	Anubis . The jackall-headed divinity of Egypt.	Porcelain. 1½ inch.
42.	Another specimen, of the same rude work	Porcelain. 1 inch.

N°.

43. The pigmy god of Sakkara  , Ptiah Sokar Osiris. It represents a youthful person of defective growth, as if water on the brain had occurred, and afterwards the person had recovered and become muscular. Porcelain. 1½ inch.

Grown people retaining these peculiarities, are not very uncommon among the fellahs, or cultivators of the soil, at this day, in Egypt.

44. A remarkably fine specimen of this divinity, but wanting the legs. Fine hard porcelain. Slight grey glaze. 4 inches.

In this most perfect specimen of the porcelain sculpture of Egypt all the characteristic features and details of that condition of growth, recognised in modern science as the fœtal growth, are carried out to an extravagant degree. A spirit of sarcasm is by no means unfrequent in the pictures on the walls of the tombs of Upper Egypt; and in the tombs behind the great Pyramid a people of this defective growth are represented tending the cattle belonging to a race of men of superior physical developement. This figure is sometimes found with a scarabæus on his head, and also in conjunction with two other divinities.—See Wilkinson Plate 24 A. This god of the Egyptians may have been supposed to represent the Vulcan of the Greeks, from the circumstance of his deformity. It is the pigmy god, which caused Cambyses to laugh.

Purchased at Mr. Sotheby's, May 1833. From the collection of Madame Lavoratori.

45. Inferior but entire specimen of the same figure. All these examples, even the larger one, have a loop at the back for passing a cord. Hard Porcelain. Blue glaze. 1 inch.

46. Admirable and perfect specimen of the Hippopotamus-headed divinity. Ta-ur Thoueris. Hard porcelain. Judiciously glazed. 2½ inches.

This remarkable composite figure, unlike the other animal-headed divinities of Egypt, has likewise the extremities of a quadruped, probably those of a lion, and the back of a hog. In this particular, it resembles some of the Ninevitish combinations, such as the divinity with a lion's head, human body and arms, and eagles' legs.—British Museum Koyungik Gallery. The Hippopotamus figure always appears in the astronomical pictures on the ceilings of the royal tombs at Beban el moluke, and in that of the Memnonium. See also some curious combinations of this divinity in Plate 40 of Sir G. Wilkinson.

47. Inferior specimen of the same divinity. Hard Porcelain. Green surface, little or no glaze. 2 inches.

This hideous figure is engraved on rings found on the fingers of female mummies, and on the sides of head-rests, with another typhonic figure described at Nos. 4 and 5. Whenever delineated on the wooden pillows, there can be no question it was regarded as the dispeller of evil thoughts, or appalling visions during sleep. Lynx-headed compound figures were

N°.

hidden under the pavement, at the entrances of the Assyrian palace of Khorsābad; and to guard them against the approach of evil spirits small, figures of these frightful combinations were worn about the person.

48. Perfect figure of the same, but of imperfect work. — Hard porcelain. Blue glaze. 2 inches.

49. Another specimen of the same. — Green glaze. 1½ inch.

50. Male lion-headed figure, wearing the crown of Upper Egypt, flanked by the two feathers of truth. — Porcelain. 1½ inch.

The lion-headed god is rarely met with in the sculptures on the walls of the temples. He is given under the name of Moui, in Sir G. Wilkinson's work, Plate 71.

51. Male lion headed figure, the divinity Ru-hes. — Bronze. 2 inches.

The left arm is bent over the breast, as if holding something in the hand, but the work is so imperfect, that the form of the instrument cannot be ascertained.
Brought from Egypt by Dr. Tattam, D.D.

52. Figure of the lion-headed goddess, Pasht. She is in the erect position. — Bronze. 3 inches.

The Uræus, or sacred snake, has been broken off the head, but in other respects the statue is perfect, and of a good period. This divinity is called in the hieroglyphical inscriptions the sister of Pthah. She was particularly worshipped at Bubastis, in Lower Egypt.

53. Figure of Pasht, holding in her left hand the papyrus sceptre. This is the attitude of the large black granite statues of the goddess: in the erect position, the left leg advanced. — Porcelain. Blue glaze. 1½ inch.

There is no Egyptian statue yet discovered with the right leg advanced beyond the left.

54. Statue of Nofre Atmoo . He is distinguished by a lotus on his head, and two feathers proceeding from it. In this specimen the lotus, feathers, and dress, are of a blue colour, while the rest is green. — Hard porcelain, with a green and blue vitreous surface. 4 inches.

This divinity is of less frequent occurrence than the other of the Egyptian Pantheon, and rarely delineated on the walls of the temples.

55. Statue of the same divinity as the last. — Porcelain. Hard black vitreous surface. 3 inches.

This example also wanting the legs from the knee. This was suspended by a hole at the back of the lotus. Both these specimens are larger than is usual for figures that are to be suspended. The pendants from the lotus are more distinctly formed than in the former example.

N°.

56. Statue of the same divinity, in a sitting position. — Hard porcelain. Transparent deep blue varnish. 2½ inches.

The hair and beard are painted with a black vitreous pigment, which has not been accurately applied: the rest of the work of a deep blue. The two tall feathers have been broken off. It may be proper to remark that the feathers worn by this divinity proceed out of the centre of the lotus flower, which is placed on the top of the hair; and likewise, that in the front aspect of the figure the edge of the feathers are presented, and not the front, in which particular they differ from those which proceed out of the cap of Amun Ra.—See Sir G. Wilkinson's Plate 48.

Purchased at Sotheby's, Lot 140, May 1833.

57. Statue of a man, with an unknown animal's head. — Porcelain. 1 inch.

The dress, from the waist to the knees, is different from the usual form. The head has some resemblance to the ram, and, if so, it will be a statue of the god Amun.

58. Figure of a woman wearing the cap of Upper and Lower Egypt, probably the goddess Mut. — Bronze. 3 inches.

The cap is furnished with that horn, or curved process, seen in all the basso relievi, but never in the round statues.

59. Figure of a man in the Egyptian erect position. — Porcelain. Green glaze. 1½ inch.

Of Roman or foreign work.

60. Figure of a man holding a flail in his right hand. — Porcelain. Green varnish. 1¾ inch.

The head is excessively large, and the whole appears rather a foreign imitation of Egyptian work, perhaps from the Cyrenaica or Malta.

61. Figure of a man seated, probably intended for Pthah. — Bronze. 3 inches.

The attitude of the arms is quite unusual: in the left hand are two cakes. The cap and hair are in imitation of the Egyptian fashion, but it has the appearance of having been executed in Roman times, or in some country acknowledging the Egyptian worship.

Presented by Mr. Barker.

62. Lower part of a figure in a sitting position. — Dark green steatite, from the vicinity of Assuan. ¾ of an inch.

This little figure has been of good work, but much injured. The material is soft, and it has been perforated through the body, and worn since it lost its head.

N°.

63. Plaster cast, from a bronze in the collection of Sir John Soane. — Plaster. 7 inches.

Probably a French forgery, intending to represent an elephant-headed god, or the Tapir-headed god, which is commonly defaced on the monuments of Egypt, and of which no porcelain, bronze, or stone figure in the round, has yet been discovered.

64. Fragment of a figure of OSIRIS. — Wood, gilt. Half an inch.

This little figure has been worn as an ornament.

65. Figure of , OSIRIS. — Bronze. 2 inches.

The name of this divinity is usually written in the characters employed in the text, and the tomb, as we learn from ancient pictures, was commonly decorated with two large human eyes; so likewise was this eye painted on the bows of the funereal barge, which conveyed the deceased to the western bank of the Nile. The custom of painting an eye in the same part of the vessel is not uncommon in China, and it is found on the small boats that ply about the port of Valetta, in Malta.

66. Another specimen, with three loops. — Bronze. 4 inches.

The object of these loops is entirely unknown. This is of rude work, Roman period.

67. Small figure of OSIRIS. — Bronze. 4 inches.

This figure is of ancient proportions, and has the disk on the top of the cap.

68. Another figure of the same divinity. — Bronze. 4 inches.

This figure has a loop at the right ankle, and one behind.

69. Somewhat smaller than the preceding specimens, but curious from being fixed on its ancient wooden pedestal. — Bronze. 2½ inches.

Like the two last examples, there is a loop at the right ankle, as well as a loop at the back. The pedestal is a species of the fir-tree.

70. Osiris as judge or king of Amenti. — Bronze. 2 inches.

In this capacity he is represented as clothed in the mysterious dress of the dead, and wears the crown of Lower Egypt, or the lower world, adorned with the emblem of truth and justice. This remark applies equally to the preceding examples.

Presented by the Rev. H. Tattam, who brought it from Cairo in 1839.

71. Fragment of a statue of the same divinity, of larger dimensions. — Bronze. 4 inche

No.

72. Figure of Osiris in a sitting position as judge of the dead and king of Amenti. — Sycamore wood. 6 inches.

This curious little statue, is made of the wood of the sycamore-tree. The back of the chair or throne is continued as high as the cap of the figure, and of the width of the seat, and has been excavated at the back, for the purpose of hiding within the cavity a small roll of papyrus, or a fœtus. The figure, and the whole work, has been gilded.

It was purchased for 11 shillings, at Madame Lavoratori's sale. Mr. T. J. Pettigrew, the learned Egyptian scholar, bought the next lot, 155, in which a fœtus was found.

73. Ancient terra-cotta mould of a figure of Osiris. — Baked clay. 5 inches.

Probably for making figures of this divinity in wax.

Presented by C. F. Barker, Esq.

74. Mould for casting figures of the human-headed genius of Amenti. — Limestone. 3⅞ inches.

Half the figure is engraved in one piece, and half in the other. This mould explains very satisfactorily how the porcelain figures were made.

75. The nose of a mummy figure, or statue made of terra-cotta and plaster, gilt.

76. The face of a statue of a man. — Basalt. The face, 2⅞ inches.

This fragment is of admirable sculpture, and in the ancient style. The beard has been purposely destroyed, and the nose injured by friction.

77. Head of a man, of rude work, with ample locks, divided into coarse irregular divisions, and flattened behind. — Course porcelain. 2 inches.

This specimen is curious, as exhibiting in a remarkable degree the composition of which the coarser porcelain figures are made, for it has lost almost all the vitreous coating.

78. A mask in yellow porcelain, with blue eyes. — Three-eighths of an inch.

From Mr. Athanasi's collection.

The colouring matters, are Naples yellow, and antimoniate of lead, according to Sir H. de la Beche, July 15, 1856.

79. Head of a female, imperfect, and of rude execution. — Canvas and plaster. 2¾ inches.

This fragment is curious, as shewing a mode of casting statues and ornaments for which a patent has lately been taken. It is made of plaster and canvas, the very usual material of the immediate envelope of the mummy, or the inner case of a sarcophagus. Very little remains of paint. Presented by Mr. Coster, of Alexandria.

N°.

80. Figure of a female in the erect position, the right arm straight down the side, the left bent over the chest, holding probably a lotus. — Common terra cotta. 5 inches.

From the disposition of the hair, and proportions of the figure, there is no doubt of its being of the age of the eighteenth dynasty. It is remarkably interesting, as exhibiting the mode of making such figures, and porcelain figures in general. The mould in this case was in two pieces. The artist had, by some carelessness, put too much clay in each half of the mould, so that the two halves could not be brought together, and therefore the limbs in the profile views are preposterously wide. Such instances of carelessness are not uncommon in Greek terra cottas. There is another defect to be noticed in the preparation of the clay: a piece of quartz has been suffered to remain in it, and hence the knee of the left leg has flown off in the baking. This figure probably served as a handle to a bronze disk, or looking-glass, or some other implement of the toilette.

Procured by Mr. Coster.

81.) Two figures, probably from the heap in the chamber of the tomb of
82.) Oimenephtha I., B.C. 1160, the greater number were not inscribed, and these have all the characteristics of the style of art, of the inscribed samples. The tomb in which they were found, was discovered by Belzoni. — Sycamore wood, covered with bitumen. One 7¼ inches; the other 7 inches.

Presented by Admiral Smyth. The hieroglyphics from one of the little figures found in the same tomb, are published in "Egyptian Inscriptions, by Samuel Sharpe, pl. 71 B." Moxon, London, 1840.

83. Figure of the mummy of a man, with six horizontal lines of hieroglyphics engraved in the stone. — Alabaster. 7 inches.

The hieroglyphics have been filled with a brown paste: they are of ancient form. See plate 1, fig. C.

84. Statue of a mummified person in the usual form, with five horizontal lines of hieroglyphics, and one perpendicular at the back, in black pigment. — Alabaster. 6¼ inches.

These hieroglyphics have been improperly re-touched.

85. Rude figure of a mummy. — Alabaster. 6 inches.

This statue has been modified into the prescribed form, from a piece of stone accidentally resembling a mummy. The features, and a few of the leading lines of the figure, are drawn on the surface with ink. The whole has been varnished with a green-coloured wax.

86. Similar figure to the last. — Alabaster. 6 inches.

Made under the same circumstances, and apparently by the same hand.

No.

87. Figure of a mummy. — Alabaster. 5¼ inches.

This likewise has been modified into the prescribed form, out of a rude piece of alabaster bearing a very indistinct resemblance to the figure of an embalmed person. Rude and uncouth as this performance is, it is still of great interest, for there is no question, from the handwriting and the cartouch, which are so entirely in harmony with each other, that it was made during the reign of Rameses V., 1000 B.C.

It has been covered with a composition of red and green wax.

88 Figure of a mummy, with five horizontal lines of hieroglyphics, in perfect preservation. — Ebony or Acacia. 5¼ inches.

The wood of which this little figure is made is remarkable for its weight and hardness. The marks of the ancient instrument used to smooth the wood are quite evident on several parts of the surface. See plate I, fig. B.

89. Figure of a mummified lady, with one line of hieroglyphics down the front. — Hard wood. 9 inches.

Of inferior work, but decorated with black, yellow, red, and white pigments.

90. Figure of a mummified lady, rude work, formerly covered with bitumen. — Unknown wood. 6¾ inches.

This figure must have been for ages exposed to the action of the dripping of water, either from the dew, or the periodical rains in that part of Egypt, Sakkara, from which it is said to have been brought. A stream carrying with it a quantity of sand would effect that kind of excavation in the leg and foot in a short time.

91. Rude figure of a mummy, painted white, with red face, black hair, and one line of hieroglyphics inscribed in black pigment down the front, in which the deceased has the title of scribe. — Sycamore. 4½ inches.

92. Figure of a mummy. — Sycamore. 4⅜ inches.

Undoubtedly by the same hand as the preceding, and probably representing the wife of the former. In this figure a white fillet is bound round the head, the two ends hanging down behind. The basket hangs in the middle of the back, in both figures, but in the male figure it is in red pigment, in the female in black. Purchased of Mr. Athanasi.

93. Figure of a mummy. — Calcareous stone, from the vicinity of Thebes. 8¾ inches.

Of inferior work: from the head to the elbow being more than half the length of the whole figure: some remains of paint on the face and hands. If it were not for a few hieroglyphics, which none but a hierogrammatist could have written, this work might have been attributed to an Arab.

94 Figure of a mummy of a man, uninscribed. — Porcelain. Green glaze. 2⅛ inches.

No.

95. Figure of the mummy of a man, the back not sculptured. One line of hieroglyphics down the front. — Hard porcelain. Partial green glaze. 2⅝ inches.

96. Figure of the mummy of a man, plain in front, but inscribed down the column at the back. — Hard porcelain. Green glaze. 3½ inches.

97. Fragment of the statue of the mummy of a man, of coarse work. — Fragile porcelain. Green glaze. 3½ inches.

In the fracture may be seen the white sand which constitutes the main ingredient of this kind of porcelain.

This has the dedication in a horizontal line, and the rest of the inscription in a perpendicular line of carelessly-formed hieroglyphics.

98. Fragment of a somewhat larger statue of a mummy. — Porcelain. 4⅛ inches.

This example is entirely deprived of its varnish by long exposure to the drifting sands of the desert, or from the very scanty supply of the vitreous composition originally.

99. Figure of the mummy of a man, of the same fashion and age as the fragment 97, but perfect. — Porcelain. Abundant grey glaze. 4½ inches.

100. Figure of a mummy entire, but entirely deprived of its glaze; of the same age and fashion as Nos. 99 and 97. — Porcelain. 4¼ inches.

101. Figure of the mummy of a man, of the age and fashion of the last, perfect. — Porcelain. Grey glaze. 4⅜ inches.

102. Figure of a mummy. One line of illegible hieroglyphics down the front. — Fragile porcelain. Abundant green glaze. 4¾ inches.

103. Ditto, of the same period, with a line of hieroglyphics in front and back. — Porcelain. Green glaze. 5 inches.

Presented by Admiral Smyth.

104. Figure of a mummy, excessively wide and flat. Probably representing a Nubian, and made in Nubia. One line of hieroglyphics down the front. — Porcelain. Blue glaze, black face and hair. 4¼ inches.

N°.

105. Another figure, of the same period, but without any vitreous covering. A line of indistinct hieroglyphics, beginning with the usual formula, down the front. — Porcelain. No glaze. 5⅛ inches.

106. Figure of the mummy of a man, of long proportions, with one horizontal and one perpendicular line of almost illegible hieroglyphics. — Porcelain. Blue glaze. 6 inches.

Presented by Admiral Smyth.

107. Figure of the mummy of a man, elaborate beard, groved hair, holding in his right hand the hoe, and the cord of the seed-bag thrown over the left shoulder, while in his left hand he holds only that other agricultural instrument which the numerous figures of this period always bear. Nine lines of hieroglyphics occupy the space from the elbow to the ankle. — Soft porcelain. Blue glaze, perfect. 8 inches.

Presented by W. Till Esq., dealer in coins and antiquities, London, October 1840.

108. Fragment of a mummy of a man much larger than the ordinary porcelain figures, probably of the Roman period: the beard plaited, the ears extremely large, the basket semilunar. Only five lines of hieroglyphics remain, as the figure is broken at the knees. — Porcelain. Imperfectly glazed. 7 inches.

109. Figure of a mummy, of inferior work, seemingly of the Roman epoch, the hand, occupied in the prescribed way, but the seed-bag semilunar in form, not square, as in most other specimens. This example wants the feet, and the hieroglyphics are less carefully sculptured. — Porcelain. Green glaze. 6¼ inches.

110. This figure is unquestionably the work of the same artist as that who modelled 108, and the hieroglyphics of the scribe who engraved those on fragment 56. Only four lines of hieroglyphics remain. — Hard porcelain. Green glaze. 5 inches.

Purchased by Sir T. Phillips, Bart., and re-purchased by Dr. Lee, at Mr. J. Barker's sale by Mr. Sotheby, March 13, 1833.

111. Well-defined figure of a mummified person, with the hoe or digging instrument in the right hand, and the cord by which is suspended the — Hard porcelain. Little green glaze. 5½ inches high, 1½ inch wide.

N°.

seed-bag, and the unknown instrument in the left, all distinctly re-touched, as well as the column of hieroglyphics, after the image came out of the mould.

112. Perfect figure of a mummy of the Roman period: excessively large head, plaited beard, large eyes. Six lines of hieroglyphics. Square bag. Porcelain. Brown glaze. 5¾ inches.

From Mr. John Barker's collection, sold at Sotheby's, March 13, 1833, purchased by Sir T. Phillips, Bart., and re-purchased by Dr. Lee.

These figures were probably formed in a mould in two pieces, and the hieroglyphics, implements, and features, skillfully re-touched while the clay was soft.

113. Admirable specimen of a mummy figure of a man: elaborately-plaited beard, the hands disposed exactly as the last described. Eight lines of horizontal hieroglyphics. Porcelain. Green glaze. 7 inches.

This specimen is perfectly entire.

114. Figure of a mummy, of much better proportions, in which the form is assisted by paint. Four lines of hieroglyphics in front, and one down the back, written in ancient style, and burnt in. There is no difference in the instruments in either hand, and the bag differs from the usual form. No beard. Porcelain. Little glaze, of a green hue. 5 inches.

115. Figure of a mummy: plaited beard, large head, the instruments not expressed. One line of inscription down the front, in blue vitreous pigment, filling up the cavity of the hieroglyphics. Porcelain. Blue glaze. 3 inches.

Perfect specimen.

116. Figure of a mummy of a man, of rude work, the sculpture assisted by lines in a black pigment, which is burnt in with the vitreous coating. It has a single line of hieroglyphics down the front, in the same pigment. Porcelain. 4¾ inches.

This little statue is remarkable in that it is covered with a white transparent glaze, and not the usual blue or green mixture.

Presented by T. J. Pettigrew, Esq., September 4, 1841.

No.

117. Figure of a woman, rudely formed, lying on a couch, retaining perfectly its colour. It is, however, of doubtful antiquity. — Limestone. 7 inches.

118. Statue of a female, lying full length on a couch, 5 inches long. — Calcareous rock of the Thebaid. 3½ inches.

No. 291 of G. Athanasi's collection, March 1837.

This statue is probably the cover of a little mummy-case, or coffin of stone.

119. Cynocephalus in a sitting position, totally covered with hair: in that respect different from several others in this collection, which have only a kind of tippet, representing long hair. — Unbaked clay, of the kind of which the water-bottles of Kennah are made. 3½ inches.

Brought from Egypt by the Rev. H. Tattam.

On the pedestals of the obelisks of Luxor, the Cynocephalus is sculptured on two sides of them in alto-relievo. On the other two faces of the pedestals are representations of the god Nilus bringing on trays the productions of Egypt. These last are in the incavo-relievo of Egyptian sculpture, and on the east and west faces of the pedestal.

120. Cynocephalus, or ape, eating dates from a whole branch. — Coarse baked clay. No glaze. 3 inches.

This is a sample of a kind of sculpture not practised in modern times. It may be described as a perforated basso-relievo, worked on both sides, or as a figure in the round, perfect only in the two profiles, no regard being paid to the front and back views, the transverse dimensions of which are thinner than is compatible with the side dimensions.

121. Rude figure of the Cynocephalus in the attitude of adoration, the palms of the hands turned up. — Steatite. 1½ inch.

In this attitude this emblem of Thoth and Nubia is found, on the bases of the obelisks of Luxor, on the architrave of the temple of Edfoo, on the top of the cornice of the large excavated temple of Abusimbal, and elsewhere, that is, in the attitude of adoring the sun.

122. Cynocephalus, unfinished. — Steatite. 1¼ inch.

123. An admirable figure of a monkey, sitting, with his hands on his knees. — Hard porcelain. Green glaze. 1 inch.

124. Figure of the dog-faced baboon, in a sitting position. — Hard stone. Half an inch.

This specimen is of steatite, dipped into the glaze of copper. Sir H. de la Beche, July 15, 1853.

125. Dog-faced baboon, or Cynocephalus, perfect, and in the usual sitting position of the larger statues of this animal. — Hard porcelain. Five-eights of an inch.

The Cynocephalus was an emblem of Nubia, and of the Ibis-headed divinity Thoth.

N°.

126. The figure of a dog-faced baboon, in basso relievo, sitting on the hieroglyphical emblem for the syllable Mai. On the other face of this curious work, is a single cartouch inclosing the hieroglyphics that compose both the nomen and prænomen of Rameses II. — Hard porcelain. Blue varnish. 1⅛ inch.

127. Apis, or a bull, with the lunar disk between the horns, on a pedestal of Verde di Prato. — Bronze. 2 inches.

It was No. 79 of Madame Lavoratori's Collection.

128. Disk, with two horns, and the remains of the uræus. — Bronze. 1¾ inch.

It belonged to a statue of a bull. Athanasi's Sale.

129. Figure of a bull, with solar disk between the horns, engraved on both sides of a thin plate of copper the thickness of the sixteenth of an inch, the figure being accurately cut out to the contour on one side. — Bronze. 2 inches long, 1½ inch high.

Procured by Mr. Coster.

130. Statue of a bull in basso relievo, with globe between the horns, on a thick back-ground, which is perforated with two holes, and seems to have formed part of a necklace. — Soft porcelain. Blue glaze. 1¾ inch.

131. Figure of a cow in a sitting position, with the globe, the double ostrich feathers between the horns, it being intended to signify Isis. — Black and white glass. 1½ inch.

This is an admirable specimen of the proficiency to which the ancient Egyptians had attained in fusing together different coloured glasses, or in making imitations of precious stones, this being in imitation of the onyx.

132. Bull, inferior work. — Hard porcelain. Green glaze. ½ an inch.

133. Two bulls, sitting, with disk between the horns. — Hard porcelain. Blue glaze. ¾ of an inch.

134. A tray containing eight figures of bulls tied up for sacrifice, as they are seen represented on the monuments: seven of the eight are in a red stone, of various qualities, and one in baked earth. — One of green mottled silicious rock, probably green jasper. From 1¼ inch, to ¾ of an inch.

It is said that Pythagoras sacrificed a hundred oxen when he discovered the 47th proposition recorded in the first book of Euclid.

No.

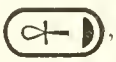
135. Figure of a bull tied up for sacrifice. — Blue glass. 1½ inch.

This composition of glass seems intended to imitate lapis lazuli. It has all the appearance of having been cast, or pressed in a mould.

136. Figure of a ram, in the attitude of the sphinxes of the Ptolemaic Pilon at Karnak. — Hard porcelain. Blue glaze. ½ an inch.

This little figure has had a loop to suspend it.

137. Statue of a ram in the attitude of a sphinx. — Greenish white silicious rock. 1½ inch.

138. The figure of a ram or sheep, sitting with his legs bent under him, in the usual position of this animal. On the under side of the plinth are the hieroglyphics  , signifying "lord of life." — Hard porcelain. Green varnish. ¾ of an inch.

The ram being the figurative emblem of the divinity Amun, the whole would signify "Amun, the lord of life."

139. Figure of a fox, or jackall, in the position of a sphinx, and with the tail extended in the direction of the body. The entire figure is painted black, with the exception of a red mark round the neck, representing a collar or ribbon, the ends of which hang down in front. — Sycamore wood. 15½ inches long.

This figure is the hieroglyphic of Anubis, as guardian of the dead, and accordingly these statues are found placed on the foot of the mummy case, and painted in the last compartment of the sarcophagus. It has a hole for the insertion of a peg to affix it to the sarcophagus.

Purchased of Mr. Cureton, the respected dealer in antiquities, who purchased it at Mr. Burton's Sale, July 1836.

140. Four kittens. — Bronze. 1 inch high, 1⅜ inch long.

This specimen is much covered with the incrustation common to ancient bronzes.

141. Figure of a cat, perfect. — Hard porcelain. Green glaze. ¾ of an inch.

The cat was sacred to the goddess Pasht, the cat, or lion-headed divinity of Bubastis, a city of the Delta, in the nome or division of that name. See Plate 11 of the Chronology and Geography of ancient Egypt, by Samuel Sharpe, in which work, and in a map dedicated to the Syro-Egyptian Society of London, the nomes were for the first time accurately laid down, and the place and size of the lake Mœris, accurately defined.

142. Cat, only partially formed. — Hard porcelain. Green glaze. ⅝ of an inch.

No.

143. Figure of a cat, rude work. — Brown hard porcelain. $\frac{7}{8}$ of an inch.

144. Figure of a cat, rude work. — Bronze. $1\frac{1}{8}$ inch.

145. A cat, well formed, the legs broken. — Bronze. $2\frac{1}{4}$ inches.
Purchased of Mr. Cureton.

146. Cat from Thebes. — Limestone. $1\frac{5}{8}$ inch.
Purchased of Mr. Cureton, who purchased it a few days previously, at Mr. Burton's Sale, in July 1836. See 641.

147. Sphynx, purchased at the Sale of Mr. Salt or Mr. Burton. — Terra cotta. 3 inches.
Of inferior work.

148. A lion of Greek or Roman times, extremely well executed. It has had a loop for suspending it, which is broken, as well as the fore paws. — Hard porcelain. Green glaze. 2 inches.
From Mr. Burton's Collection.

149 A. Figure of a lion, exactly in the attitude of the two granite lions presented to the national collection by Lord Prudhoe, the princely patron of Egyptian science. — Hard porcelain. Green and blue glaze. $\frac{3}{4}$ of an inch.
It is of inferior work, but variegated porcelain.
There has lately been added to the national Egyptian collection a lion in granite, in the same position, bearing the name of Rameses II., carved on the back of the figure. The statue is probably of much more ancient work.

149 B. Small statue of a lion in the attitude of the sphinx. — Hard porcelain. Green glaze. $\frac{3}{4}$ of an inch.

150. Two cats or lions, sitting, not in the usual position of the cat. These small figures are perforated. — Carnelian. $\frac{3}{8}$ of an inch.

151. Figure of an Ichneumon. On the front of the base, and on one side, are some hieroglyphics, which have been translated by Dr. Leemans as follows; "Horus, lord of the two countries, the vivifying pet Isi for ever." — Bronze. 3 inches.
The tail of the animal has been broken off.

No.

125. Figure of a hedgehog. On the top of the back of the animal is a human head, to which is attached the rim and aperture of the cavity of which the animal forms the exterior.
The eyes are white, and the upper part, including the head and neck of the vase, light blue.
— Coarse hard porcelain. Green and blue glaze. 3 inches long, $2\frac{1}{8}$ inches high.

153. Figure of a sow in a walking position, a large loop on the back for suspending it.
This sample is entire.
— Hard porcelain. Brown glaze. 1 inch.

154. Another figure of a sow.
This specimen has lost its loop.
— Hard porcelain. Blue glaze. $\frac{3}{4}$ of an inch.

155. An inferior specimen to the two former, but entire.
— Hard porcelain. Blue glaze.

156. Two small statues of a sow.
— Hard porcelain. Black glaze. $\frac{3}{8}$ to $\frac{1}{2}$ an inch.

157. Figure of a sow, small and imperfect work, although entire.
— Hard porcelain. Green glaze. $\frac{1}{2}$ an inch.

158. Long-eared hare or rabbit, in the position this animal is found in the hieroglyphical inscriptions.
The glaze in this specimen is almost destroyed.
— Coarse porcelain. Green varnish. $1\frac{1}{4}$ inch.

159 A. Figure of a hawk, imperfectly burnt, the vitreous glaze melted into blisters, and some bead rings attached to the right wing by fusion.
Presented by Mr. J. Barker, April 1844.
— Coarse porcelain. $2\frac{1}{2}$ inches.

159 B. Small statue of a lion, in the attitude of a sphinx.
— Hard porcelain. $1\frac{1}{2}$ inch.

160 A. Statue of a hawk, in the style of the Roman period, nearly entire.
Purchased at Mr. Sotheby's, May 1833, out of the collection of Madame Lavoratori.
— Excessively hard porcelain. Brown glaze. $1\frac{3}{4}$ inch.

160 B. Statue of a hawk.
This work of art is of the Roman period. The beak, ring on the back, part of the tail and fore-feet broken off.
Purchased at the Sale of Madame Lavoratori's Egyptian Antiquities at Mr. Sotheby's, May 1833.
— Hard porcelain. Brown glaze. $1\frac{3}{4}$ inches.

No.

161. Statue of a hawk. — Hard porcelain. Green glaze. 2 inches.

This is of more ancient work than the last described. The forms are more elegant, the feathers less coarsely defined.

Purchased at the Sale of Mr. Athanasi's collection.

162. Head of an eagle, of beautiful work, of the Roman or late Greek period. — Soft black stone. 1 inch.

The eyes were of some other material, and they have disappeared.

163. Three little statues of hawks. — Lapis, glass, hard porcelain. Green glaze. ½ an inch, ⅞ of an inch, and ½ an inch.

The one on the left hand carved out of lapis, but unfinished, the centre one carved out of blue glass, and the smallest of porcelain, and wearing the crown of Upper and Lower Egypt.

164. Figure of a hawk with a human head, rudely sculptured, and some little remains of paint. — Sycamore wood. 3½ inches.

This composite figure represents the human soul, as may be gathered from the pictures on the walls of the tombs, and in the funereal papyri, where this figure is often represented as flying towards the face of the embalmed body, to reanimate it. This specimen has a beard, and therefore represents the soul of a man.

Presented by Admiral Smyth.

165. Another figure of the human-headed hawk. — Sycamore wood. 3½ inches.

This specimen is of better work, and in better preservation. Round the neck is represented, as if suspended by a cord, the figure of the Nilometer, the emblem of stability.

This figure has no beard. Both have a hole drilled in the plinth for fixing, perhaps, on the mummy-case.

Purchased of Mr Cureton, August 5, 1836, probably from Mr. Burton's collection.

166. Bird-shaped figure, with human head. — Lime stone. 2 inches.

Resembling the figure of the Harpy in the monument from Lycia, but in reality the Egyptian representation of the soul.

167. Ibis, in the same crouching position — Porcelain. Light and dark blue glaze. 1¼ inch.

With two tints of vitreous covering. Wanting both head and loop.

168. Coarsely-formed figure of the Ibis. — Coarse porcelain. No glaze. ¾ of an inch.

169. An Ibis, resting on the first joint of his legs. — Porcelain. Blue glaze. 1½ inch.

Of admirable work, but the end of the beak, and the feather with which it was connected, broken.

Presented by the Rev. H. Tattam, on his arrival from Egypt in the summer of 1839.

N°.

170 A perfect little statue of an Ibis in the crouching position. — Hard porcelain. Green glaze. ¾ of an inch.

The loop by which it was suspended, and the feather of Truth which supports the long curved beak, are here perfect.

This specimen, unlike the former three, has not the spaces between the limbs, or the exurgue, as it may be called, cut away, and to this may be principally attributed its perfect condition.

171 The Uræus, or sacred asp, of bronze. — Bronze. 1¾ inch.

In one of the compartments into which the Egyptian artists were wont to divide the inflated part of the neck of this serpent is still left a piece of lapis lazuli, or blue glass. The two next compartments would have been filled with a red composition, and the two lower with a green.

From Athanasi's collection. It has belonged to the cap of some statue, made of various materials, bronze being the principal.

Clot Bey informed the maker of this catalogue that the Egyptian Cobra was not a venomous serpent.

172. Entire figure of the hooded snake of Egypt, in the position it occurs in the hieroglyphics . — Carnelian. ½ an inch.

It has a small hole for suspending.

173. The Egyptian Cobra, in the attitude of the inscriptions. — Coarse porcelain, imperfect. Green glaze.

Inferior work.

173A. Figure of the Uræus. — Blue glass. 1¾ inch.

In the position it is found in the hieroglyphics at the beginning of royal legends. In this example the serpent has the head of a lion, a combination of less ancient times, and probably from Bubastis.

174. Head of a snake. — Carnelian. ½ an inch.

This is the head of the snake which forms part of the group of hieroglyphics that signify for ever. It is beautifully executed.

175. Head of an unknown animal, with a loop attached to the neck. — Hard porcelain. Blue glaze.

176. Card, containing three crocodiles and one lizard. — Porcelain. Blue and green glaze.

The word for crocodile now in use in the country is Timsah, which is the ancient Egyptian word for the animal, with the feminine article ⲧ prefixed, ⲧⲙⲉⲥⲁϩ.

No.

177. Two Frogs. — Porcelain. Blue glaze. 1 inch.

One admirably formed and painted, with black eyes, and a black streak down its back. The other cut out of hard stone.

178. Statue of a Frog, the size of nature. — Hard green stone, or serpentinous rock. 2¼ inches.

It has just been discovered by Professor Lepsius, that the frog-headed divinities represent one of the four Elements. This ancient chemical illusion may now be quoted as another proof that the science, and the name by which the science is known in Europe, were derived from Egypt, whose ancient hieroglyphical name is Chemi.

179. Statue of a Frog, unfinished. — Hard green stone. ⅝ of an inch.

180. Three figures of frogs. — ½ an inch, ⅜ of an inch, ⅜ of an inch.

One in soft stone, one hard stone, one glass. Two of them are perforated to be worn.

181. Figure of a Fish of the Nile. — Green talcose rock, called radice di smeraldo by the Levantines. 1½ inch.

The meaning attached to the figure of this animal in the hieroglyphics, is "impurity," yet it is represented in the pictures in the tombs as being caught in great quantities, and salted for food. It is a large fish, and in great abundance during the inundation.

182. Three disks on stands, representing the solar disk. — Green talcose rock. White calcareous rock. Mottled silicious rock. From ½ to ⅝ of an inch.

Two are in stone, one in green glass.

183. Two disks, one having a line parallel to its circumference. — Dark grey slate rock. Drab coloured silicious rock. ¾ of an inch.

They are not perfectly circular, but rather wide, like the disks in the hieroglyphics.

184. Four hieroglyphical emblems. — Two are in hard polished red jasper rock, and two in rosso antico, or red calcareous rock. From ⅝ to ⅞ of an inch.

Representing the sun descending behind the mountains of the west.

185. Card, containing fourteen heart-shaped hieroglyphical emblems.

They are supposed to represent a vase in which the heart of the deceased is placed to be weighed when he arrives at the Hall of Judgment, as seen in the representation in the funereal papyri.

Two of this collection are made of obsidion, or black glass, one carnelian, one root of emerald, or greenish talcose rock, one ironstone, or reddish calcareous rock, one sandstone, one hard stone, engraved, six of various hard stones, one porcelain.

Purchased at the sale of the antiquities of Madame Lavoratori, May 1833, at Mr. Sotheby's, Lot 186.

N°.

186. Perfect and large figure of the Nilometer, surmounted by the cap of Osiris, with horus, but no disk. — Hard porcelain. Black glaze. 4 inches.

This emblem in the hieroglyphical writings seems to impart stability or strength. It derives its name Nilometer from the supposition that an instrument of this shape, but larger, was placed in the lands overflown during the inundation, to ascertain the depth of water and thereby determine the amount of tax the proprietor would have to pay.—S. Sharpe.

187. Very elegant specimen of the instrument called the Nilometer, or emblem of stability. — Hard porcelain. Green glaze. 2½ inches.

This instrument is represented as hung over the breast of the little human-headed hawk representing the soul, (See No. 165), to signify that the soul of the deceased should have stability or fortitude when it arrives in the House of Judgment; and for this purpose one or more of these porcelain figures are found in the cavity of the chest of the embalmed person, or wrapped up in the linen bandages that encircle the upper part of the body.

188. Nilometer in wood, gilt. — Sycamore wood, gilt. 1⅛ inch.

189. Card, containing twelve emblems of stability. — Porcelain From 1 to 1¼ inch.

190. Card, containing fifteen of the hieroglyphical emblems signifying stability. — Porcelain. From 1⅛ to 1½ inch.

191. Card, with twelve emblems of stability, intellect, and knowledge. — Varying from 1 to 2 inches.

The four bars have been supposed to have allusion to the four patriarchs.
One is in lapis, and one in carnelian, the rest in porcelain.

192. A Card containing eight emblems in hard stone of various kinds. — Hard coloured and white silicions or felspathic rock. From ½ to 1½ inch.

Five of these objects, represent a kind of tassel-like appendage to the back of the upper and back part of the dress of Pthah. Wilkinson, Pan., P. 23.

193. The human eye, with certain appendages.

This is one of the largest and best specimens of the symbol in its simple form It is made of fine porcelain, and covered with a beautiful blue vitreous surface. There is no hole or contrivance for suspending, as in the smaller ones, and therefore not worn, but probably it was inserted in the left side of the scarcophagus, or in the left side of the body, where an incision is made in the process of embalming.

This specimen was purchased in 1834 or 1835, at a Sale at Mr. Sotheby's. There is drawing of it in Mr. Pettigrew's Work on Mummies, at Plate 8. No. 5.

No.

194. Coarse ill-formed eye, with the usual appendages, slightly modified. — Porcelain. Imperfectly varnished. 3 inches long.

This large specimen is perforated.

195. A square tablet, with two eyes in low relief, with the usual appendages. On the top of the tablet is the head of Typhon. — Hard porcelain. Abundant blue glaze. 1½ inch high.

This amulet was worn probably to avert the effects of the evil eye, and also to guarantee the wearer from evil spirits.

196. The double eye, the eyebrows placed together. — Coarse porcelain. Brown varnish. ⅞ of an inch.

In the former specimen the lower lids were together.

197. The human eye, with a figure and other emblems. — Coarse porcelain. Blue varnish. 1¾ inch.

This is one of those complicated combinations of symbols that is almost impossible to describe. The very common symbol of the eye, with the straight and curved pendents of the lower lid being the principal. On the back is a figure of Horus, wearing the crown of Upper and Lower Egypt, and before him a large Uræus. These complicated forms are generally supposed to be less ancient, but the style of work is of the eighteenth dynasty.

198. Card containing twenty-four of the hieroglyphical emblem representing the human eye, with certain unknown appendages. They are made of various materials, porcelain, glass, wood, hard and soft stones, and cornelian, in which substance there is one, No. 156, on the back of which is a cartouch enclosing the hieroglyphic signifying life. — From ¾ to ½ inch.

This mysterious eye is painted on representations of the tomb, and is engraved on rings found on mummies. This emblem is probably significative of an all-seeing Providence, and, as such, connected with the idea of life, present and future, in the Egyptian mind

199. Card containing eight specimens of a well-known and frequently-used emblem . It represents the bow or knot of the waistband of gods and kings, and seems to bear the same, or nearly the same hieroglyphical value that that other very frequent emblem does, commonly called a Nilometer. — Rosso antico. Hard porcelain. Sandstone. From ¾ to 1½ inches.

Among the ancient and modern inhabitants of the east, the custom of binding up the loins before making any bodily or muscular effort is universal, and it is frequently alluded to in

N°.

the Bible, both as the statement of a fact, and metaphorically, as in Isaiah, Chap. xlv. v. 1, "I will loose the loins of kings," that is, weaken, unstrengthen, the reverse of girding or binding, which is strengthening, and the probable import of this hieroglyphic.

Four of the samples are in red stone or marble, two in porcelain, and one rude and unformed in sandstone, and one, 892, in red jasper: this one would have been two and a half inches high, if the loop had not been broken off.

200. Example of the same emblem as those last described. — Wood, gilt. 1 inch.

201. Example of the knot or tie of the waistband, distinctly formed. — Hard porcelain. Blue glaze. 1⅛ inch.

202. Unfinished example of the buckle or tie. — Red jasper. 1⅝ inch.

203. This instrument is always in the hand of the divinities, and, hieroglyphically considered, signifies life. — Hard porcelain. Blue glaze. 1 inch.

204. The two feathers of the cap of the god Amun. — Light green felspathic rock, with disseminated quartz crystals. 1¾ inch.

In the hieroglyphical inscriptions these feathers are put for the god, or the word Amun.

205. Feathers of the god Osiris. — Hard stone. ⅝ of an inch.

This emblem is also used in the hieroglyphics.

206. Three samples of the feathers of the same divinity, one in hard black marble, one in porcelain, one in slate stone. — 1½ inch. 1⅛ inch. 1 inch.

The marble and the porcelain have a loop at the back.

207. Feathers in wood, painted white and blue. — Hard wood. 7 inches.

These feathers probably belonged to a statue of Osiris, in his quality of judge of Amenti in the hall of the two Truths.

Below the disk may be seen the indication of the horns. This specimen is made of hard wood, probably the acacia, which bears the little yellow, flower and produces the gum arabic. It has been carefully executed, and painted with blue lines, proceeding from the stem to the margin, representing the small filaments of the ostrich feather, which is the emblem of truth and justice.

From Mr. Athanasi's collection.

No.

208 Feathers in wood, painted yellow, the disk red. — 6¼ inches.

The wood of this, and of No. 207, are both of the tree called Sunt in Egypt, the same wood probably as that called שִׁטִּים, of which the ark was made. It is of very inferior execution to the former.

From Mr. Athanasi's collection.

209. Double feather, head ornament. — Sycamore wood. 6 inches.

This is part of the head-dress of one of the wooden statues of Osiris, very commonly found in the tombs in every district of Egypt. There is distinct evidence of the use of the saw both in this and No. 207. This is the wood of the tree that produces a kind of fig, the ficus sycomorus.

210. Model of a pillow for the head. — Glass. ¾ of an inch.

211. Model of a pillow for the head. — Obsidion. ¾ of an inch.

These minature pillows may be considered in their hieroglyphical signification, and probably were deposited in the tomb by the friends and relatives of the deceased as indicative of their good wishes for the undisturbed repose of the body.

212. Miniature pillow, in some excessively hard substance, beautifully made. — Unknown material. 1 inch long. ¾ of an inch high.

213. Geometrical figure, of hard stone.

Card containing six specimens of the geometrical figure which is supposed to represent a level and right angle, such as masons use at this day.

214. A model of the Egyptian hoe or plough. — Bronze. 2¾ inch.

Mr. Bonomi procured it at Thebes, when it was complete, and brought it so to England, and since his arrival a part (the handle) has been lost, and he has supplied its place by a new one.

This, and another exactly like it, were given to him by Lord St. Asaph while he was sitting watching a party of Arab excavators he had hired to dig for him at Gorna, the necropolis of Thebes. Lord St. Asaph said they had just been handed to him out of the excavation.

Presented by Mr. Bonomi, 1841.

215. Geometrical figures of hard black stone, and two pyramidal ditto.

Card containing seven of the above geometrical figures, resembling a carpenter's square , and one resembling the last described figure.

216. Represents a vase of incense, with a flame of fire issuing out of the middle. — Alabaster. 2 inches.

The point of the flame in this specimen is broken.

No.

217. Obelisk, with a loop behind for suspending. — Wood. 1⅛ inch.

218. A flight of steps. — Hard porcelain. Blue glaze. 1 inch.

Egypt: Athanasi's collection.

219. Four ornaments, with loops at the top. — Porcelain. Red glaze. ½ an inch.

It is unknown what they represent.

220. Six caps or crowns of Lower Egypt. — Hard porcelain. Green glaze. From ½ an inch to 1 inch.

They are of rude form, and perforated in the space between the projecting appendage, and the straight back.

221. Five caps or crowns, denoting Upper Egypt. — Hard porcelain. From ¾ to 1¾ inch.

All perforated for suspension.

222. Twenty-two rude-made figures of the Papyrus plant, of the proportions of a column, with a loop at the top, with three others of stone. — Coarse porcelain. Green glaze. 1½ inch.

223. Ten papyrus columns. — From 1½ inch, to ⅝ of an inch.

Eight are in porcelain, two in hard marble.

224. The wing of a Scarabæus, made of variously-coloured beads, woven into a pattern of squares and radiating lines. — Porcelain beads. 3 inches wide, 4½ inches long

The beads are rings held together by the ancient threads. The colours are blue, red, black, yellow, and white.

Presented by J. Bonomi.

225. The whole wing of a Scarabæus, in porcelain. blue glaze. The emblem of Phtahsokar-osiris. Vide No. 876. — Porcelain. Blue glaze. 2 inches.

This belonged to a net-work of beads that is sometimes found over the mummy, and into which is woven the winged Scarab and the four genii of Amenti.

It is curious how the varnish seems to have taken the imprint of the cloth of the wrappings of the body.

No.

226. Scarabæus, of inferior work. — Porcelain. Little glaze. 3 inches long.

It is one of those that belonged to a network of bugals, which enveloped the mummy over the linen cloths, immediately under the linen-pasteboard cover. This fashion seems to have belonged to mummies of the latter part of the eighteenth dynasty, and common to the cemeteries of Sakkara and Thebes.

227. Wing of a Scarab. — Hard porcelain. Blue glaze. 2 inches.

This has been interwoven with the network of beads. The large feathers at the extremity of the wing have been painted black. The intention is to represent the Scarab with the wing of the vulture.

228. Wing of a Scarab, perforated in three places, to weave or attach to the Scarab and network. — Hard porcelain $1\frac{1}{2}$ inch.

229. Card containing some cylindrical beads, and some ring beads of various colours. — Fragile porcelain. Green, blue, red, and yellow glaze. Cylindrical. $\frac{1}{2}$ an inch long. Round bead. $\frac{1}{8}$ of an inch in diameter.

230. Cylindrical beads, strung in the form of a net, as they were by the ancients. — Coarse porcelain. Light blue glaze. Each bead $\frac{3}{4}$ of an inch long.

This kind of net, including in its meshes the Scarabæus with outstretched wings, and other figures connected with the worship of the ancient Egyptians, is found placed over the mummy.

231. Another specimen of the same kind of network of beads. — Porcelain. Dark blue glaze. $\frac{1}{2}$ an inch.

232. A ring of dark blue glass, with a small ring of opaque white glass running outside the blue one. — Diameter 1 inch.

On the top there is a glass loop for suspending it.

233. Two large beads from Egypt. — Hard porcelain. Green glaze. 5 inches, $3\frac{1}{2}$ inches.

From Mr. Cureton, who had several others of each of these dimensions, August 1836.

234 Three beads, the two outer of blue glass, the centre one of the same, but covered with a white surface. They are not cylindrical, but barrel-shaped, like the last described. — 2 inches long.

235. Two balls of porcelain. — Hard porcelain. $1\frac{1}{8}$ inch, $1\frac{3}{4}$ inch

The larger covered with a blue varnish, and divided from pole to pole by four black stripes, which widen towards the meridian. This ball is two inches one eighth in diameter. The

No.

second ball is one inch and three quarters, less carefully made, but it has also been divided into eight meridians, distinguished by green and blue varnish. Both these balls are hollow, and both have a hole at the poles.

Purchased at Mr. Athanasi's Sale, 1837.

236. Circular bead. — Porcelain. Green glaze. $\frac{3}{8}$ of an inch.

237. Egyptian large oval beads, two ivory. — Alabaster. 1 inch.

238. Thirty-two irregular lentil-shaped beads, perforated through the largest diameter. — Green quartz. $\frac{1}{2}$ of an inch.

239. Sixteen pieces of glass, of various hues of blue, but of similar shape, viz. — Blue glass. $\frac{3}{8}$ to 1 inch square.

Square in plan and to a certain height, and then taking the form of a pyramid having the apex cut off. Some of the pieces have lost the sharpness of the edges by being worn. Two holes are drilled through the base of each. The pieces vary from three-eighths to half an inch at base, and a quarter of an inch high. Purchased at Sotheby's, 1833.

Sir H. De la Beche, July 15, 1853, stated that cobalt was probably the colouring matter.

239 A. A necklace composed of fifty globular beads of amethyst, three-eighths of an inch in diameter; nine globular beads of green quartz, of rather more than three-eighths in diameter; and two engraved cornelians, one nearly globular, with the figure of Dagon (דגון), the fish god of the Philistines, (Jud. xvi. 32.) (1 Sam. v. 1. 3.); the other more oval bearing the figure of a fly, the hieroglyphic of the god of flies, the Baalzebub (בעלזבוב), "the god of Ekron." (2 Kings, i. 2.)

Both these stones are of Syrian or Assyrian workmanship, and highly curious.

239 B. A necklace composed of a great number of cornelian, glass, and porcelain beads, globular, barrel, and other shapes; among which are some exquisite specimens of Egyptian coloured glass and porcelain work, not surpassed by the Venetian manufacturers.

239 C. A great variety of cornelian beads, both as to shape and size, and a variety of glass and porcelain Egyptian beads.

To this necklace is attached a cornelian Nilometer, and a cornelian snake, beautifully formed, likewise two uninscribed Scarabs, one in ironstone, the other in porcelain.

N°.

239 D. A necklace made of the common blue bugal porcelain beads, and twelve flat circular beads of Egyptian porcelain manufacture. — ½ an inch.

These latter have a yellow boss in the centre of a white disk, which has radiating divisions imitating the camomile flower, half an inch in diameter.

240. Two beads of a necklace, representing a single and double eye. — Porcelain. Blue and green glaze. ⅜ and ½ an inch.

The single in hard porcelain, green glaze; the double, hard porcelain, blue glaze.

241. A globular bead. — Blue glass. ¼ of an inch.

242. Two oval beads, and a fragment. — Dark blue glass. ½ an inch.

243. An egg-shaped flat bead, representing a bunch of grapes. — Porcelain. Light blue glaze. ⅜ of an inch.

This bead has a small loop behind at the pointed end, by which it was kept in its place in the necklace, as well as the loop at the top for suspending it.

244. Oval bead, flat sides, and the edge milled. — Hard porcelain. Blue glaze.

Two lines, forming two oblique and two obtuse angles, are engraved on both sides.

245 Two blue glass drops. — Glass. ¾ of an inch long, 3 inches wide.

Perforated in two opposite directions, to keep it in its exact position in the necklace.

246. A disk, milled edge. — Hard porcelain. Green glaze. ¼ of an inch.

This bead is perforated through its edge.

247. Disk, divided edge. — Hard porcelain. Red glaze. ⅜ of an inch.

This bead is perforated in its centre.

248. Unknown object, apparently representing a flower. — Hard porcelain. Green glaze. ¼ of an inch.

249. Clasp of a necklace, which sustained eighteen rows of beads, probably of various devices. — Iron and silver. 1⅝ inch.

This is a remarkable example of Egyptian metal-work, and one of the few in which iron occurs. The perforated plate, however, is silver.

With this object is a piece of bronze, with some white metal alloy.

250. Five circular ornaments, of yellow, black, and white glass, four with holes through them, and a loop at the top. — Glass, yellow, black, and white. ½ an inch.

They belonged to a necklace. It is unknown what they represent.

N°.

251. Necklace plate, contrived to be attached by a loop at the top of the object to the preceding row of emblematic ornaments, and by a loop at the bottom to the succeeding row. — Porcelain. Green glaze. $\frac{5}{8}$ of an inch.

This one is composed of the hieroglyphics of life, and the two staffs carried by the gods: below this is the dish or basket. The whole signifies "Lord of life and dominion? purity?"

252. A beautiful little figure of a dead goose. — Hard porcelain. Green glaze. $\frac{3}{8}$ of an inch.

It has one perforation at its neck, which terminates in two holes in the sides. These holes have the original thread remaining in them.

253. Exquisitely formed bead of unknown hieroglyphical import, perforated through its longest diameter. — Carnelian. $\frac{1}{4}$ of an inch.

It is made of carnelian, and highly polished on both sides.

254. Copper pins, from Mr. Athanasi's Egyptian Collection.

255. Figure of the expanding papyrus, forming one half of the clasp of a necklace of three rows of beads or significant ornaments. — Hard porcelain. Blue and green glaze. $1\frac{1}{8}$ inch wide.

The filaments of the papyrus are coloured blue, the calix green, the bands at the neck blue.

256. Variegated glass bottle, in the form of a palm-tree column. — Variegated glass. $4\frac{1}{2}$ inches long.

The shaft of the column is slightly striated from the base to the bands under the capital, which are five in number, two green, three blue. The capital expands into eight branches, imitating those of the palm. These are of green glass, with a yellow stripe representing the stalk or gereet. Above the capital is a round abacus, which is the mouth of the bottle. The shaft is divided into a curvilinear zigzag of green and blue lines, with three yellow zigzags.

This is an article of an Egyptian lady's toilette, and contained antimony for blacking the eyelids. The Egyptians also manufactured vases of glass precisely of the same pattern as to colours. In modern times the Venetians acquired the art of fusing together variously-coloured glasses, without mixing the colours or destroying the pattern, and supplied Africa with glass beads of various colours.

Purchased at Mr. Barker's sale of antiquities.

257. Two Stibium sticks, beautifully formed in hard wood. — Acacia. 3 inches, 4 inches.

258. An eye and eyebrow of bronze, the pupil of black glass or obsidion, and the white of some hard vitreous composition. — Eyebrow. $5\frac{1}{2}$ inches. Eyelid. $4\frac{1}{2}$ inches.

The outer canthus is very much elongated, representing the black with which it was the fashion to adorn the eye, as did Jezebel at the approach of Jehu.

This example belonged to a statue or a mummy case.

Purchased of Mr. Cureton in 1836, or at Mr. Burton's sale.

No.

259. A stibium bottle, made out of the cylindrical bone of an animal. — Bone. $\frac{7}{8}$ of an inch wide, $5\frac{1}{8}$ inches long.

This specimen is split in two, and shews the contents, which is a composition of antimony. The instrument with which this drug is applied to the eyelids is in the bottle. This material is called Cohol by the modern inhabitants of the East.

260. Two right eyes, and one lid.

The upper eye has a black pupil, made of black glass, or obsidion, and part of its blue porcelain eyelid is attached. The second eye has a brown pupil, which is made of transparent glass, inserted into the white opaque porcelain by a brown cement. The lid under it does not belong to it. These eyes have come out of the face of a mummy case. Procured by Mr. Coster, of Alexandria.

261. Large right eye and eyebrow, from a mummy case.

262. A large fine specimen of Egyptian porcelain, representing the lotus flower. — Excessively hard porcelain. Green and yellow glaze. 3 inches wide. 2 inches high.

The outer leaves are yellow, and the others green.

263. Two long, flat, oval-shaped pendant beads, with a loop at the top or narrow end, and another at the back of the more obtuse end. — Porcelain. White and purple varnish. $1\frac{1}{2}$ inch.

It is covered with a white enamel, except at the wider end, where it is of a purple colour, to imitate the colour of the inner leaves of the lotus flower. They are exactly the size of the real leaf.

264. An ornament representing the flower of the papyrus, on the top of which is the neck and chin of a human head—The head of Athor. — Porcelain. Yellow glaze. 1 inch.

Several holes traverse it in various directions.

265. Tablet, on which is engraved in low relief the figure of a papyrus plant. — In a stone called Radice di Smeraldo, root of Emerald, or green quartz. $1\frac{1}{2}$ inch.

In this representation there is the short calyx, the swelling stalk, and the leaves at the base; the whole plant except the root.

266. A little bird of gold, of the size of a grain of corn.

Presented August 23, 1837, by R. Coster, Esq., of Alexandria, found at Sakkara. It appears to be a little hawk, and is beautifully made.

267. Figure of Athor, in thin gold plate. — $1\frac{3}{8}$ inch.

On the same card is a figure of a man in a kneeling position, holding his hands before his face, veiling his face, as we see worshippers frequently represented on tablets.

No.

268. Figure of the Nilometer, stamped in the same kind of gold plate. $\frac{7}{8}$ of an inch. $\frac{3}{4}$ of an inch.

On the same card is a hollow disk, or lentil-shaped ornament, made of two pieces of similar gold plate.

269. A card containing five bronze rings.

No. 1 is a ring with a perforated excresence, for what purpose, or what this appendage signifies, is extremely doubtful.

No. 2. A heavy bronze ring, with a deeply-cut figure, representing a man leaning on a club, in a rarely-occuring Egyptian position. The figure is excessively dwarfish, and may represent the god Pthah. He wears the Uræus band, like the kings of Egypt, and is clothed in the plaited lower garment of the eighteenth dynasty. A large Uræus, terminating in two beads, occupies the upper part of the field.

No. 3. An iron ring of the Greek period, representing Horus.

No. 4. A bronze ring, with no device.

No. 5. A bronze ring, with the inscription, { Amun Ra, *of* Lower and Upper (*Egypt*), Lord.

270. Card containing five rings in porcelain, and one rude and unformed in glass, from Dongola.

No. 1. Porcelain, large oval ring, with a figure of Ra impressed on it.

No. 2. Porcelain, has the figure of a man engraved on it.

No. 3. The Uræus, and the disk of the sun.

No. 4. The words Amun Ra, lord.

No. 5. Is of red porcelain, and represents the mysterious eye.

271. Two square tablets, perforated. Hard porcelain. Green glaze. $\frac{5}{8}$ of an inch. White stone. $\frac{3}{4}$ of an inch.

On the green one is the cartouch of Thothmes III., surmounted by the feathers: on the reverse, the figure of a horn, with some illegible hieroglyphics. On the other tablet is a figure of Ra; and on the reverse, the word Amun Ra, written so as to be read from both ends. Rude work.

272. Beautifully made tablet, oblong in form, the angles perfect. Lapis. $\frac{5}{8}$ of an inch.

The device on one side is the Uræus sitting on the lotus of Lower Egypt; on the other, the head of Athor with two Uræi pendant. Both devices are unfinished, and badly executed. It is perforated with a square hole in its longest diameter.

272 A. Tablet, curved on one side, and flat on the other. Hard porcelain. Abundant green varnish. $\frac{7}{8}$ of an inch.

On the curved is the disk, and a Scarab flanked by two Uræi. On the reverse, a sphinx with some illegible hieroglyphics.

No.

273. Representing an unknown object. — Hard porcelain. 1¼ inch.

On the reverse some almost indistinct hieroglyphics. It is perforated through the longer diameter.

274. Elegantly-shaped pointed oval, representing a shell. — Hard porcelain. Green glaze. 1 inch.

On the flat side is engraved a head of Athor, with two pendant Uræi.

275. The same as the former, but more perfect surface. — Hard porcelain. Green glaze. 1 inch.

On the reverse is engraved the Uræus in the sitting attitude of the hieroglyphics, crowned with the two feathers and horns of Athor. Before the snake is the hieroglyphic for good, and below, two horizontal lines, "The good goddess of the two regions."

276. The same ornament as the two preceding, but bearing an unknown device. — Porcelain, or laminated stone. Green glaze. 1 inch.

All these three last ornaments are perforated in their longer diameters.

277. Figure of a hedgehog. — Hard porcelain. Green varnish. ½ an inch.

On the reverse is that peculiar Egyptian scroll. It is in excellent preservation, but got into the hands of some Frank or Levantine, who converted it into a decoration for his watch key.

278. A toad, or frog. — Hard porcelain. ½ an inch.

On the reverse are some hieroglyphics not clearly expressed.

279. An unknown animal, resembling a frog. — Porcelain, or stone. No glaze. ⅜ of an inch.

On the reverse, the legend Amun Ra, to be read from both ends.

280. A piece of lapis lazuli, pyramidal in form. — ½ an inch.

281. Two pyramids, surmounted by a loop or ring, resembling seals. — Hard porcelain. ⅜ of an inch.

282. Cartouch of Amunothph II., B.C. 1300. — Porcelain. Blue glaze.

On the reverse some illegible signs.

283. Two rudely-formed cartouches, containing no hieroglyphics, surmounted by the ostrich feathers. — One, slate stone, the other, unknown material. 1½ inch.

No.		
284.	Beautifully-formed Scarab, with eleven lines of hieroglyphics. Purchased of Mr. Till.	Basalt. 3 inches.
285.	Scarab, with nine lines of inscription, striated back. Purchased of Mr. Till	Basalt. 2 inches.
286.	A Scarab of soft stone, coloured brown, engraved with eight lines of hieroglyphics.	1½ inch.
287.	Scarabeus, with three figures of the god Typhon, and four captives. Over all is the great vulture with outstretched wings. Mr. Burton's sale.	Soft lime stone. 1⅝ inch.
288.	Scarab of blue porcelain. The characters are partly demotic. There appears some reason to doubt the genuineness of this Scarab. The characters are not placed in the usual order of the hieroglyphical inscriptions, nor are they all known, yet the form and material seem genuine.	Terra cotta. Green vitreous coat. ¾ of an inch.
289.	Scarab, coarse work. On the flat side, the inscription "Ra, the lord," in hieroglyphics, rude, but ancient.	Highly vitrified earth. ⅝ of an inch.
290.	Scarab, with the hieroglyphics composing the pronomen of Pharaoh, Thothmosis III., B.C. 1350.	Brown hard stone.
291.	Scarabeus, with a cartouch, and some illegible hieroglyphics.	Terra cotta. ½ an inch.
292.	Flat and ill-formed Scarab. On its reverse the figure of the god Ra.	White stone, or porcelain. ⅝ of an inch.
293.	Beautiful Scarab, nearly perfect, bearing the very ordinary cartouch of Thothmosis III., flanked by four Uræi, and the winged globe above.	Hard porcelain. Carefully varnished. ⅝ of an inch.
294.	Small, beautiful, and perfect Scarab, bearing on its flat side, the very common inscription Amun Ra, to be read either from right to left, or from left to right, by the contrivance of repeating the first character also for the sake of uniformity.	Porcelain. Green glaze. ⅝ of an inch.

N°.

295. Scarab, well formed. — Hard porcelain. Green varnish. ½ an inch.

On the reverse, the figure of a hawk in outline, wearing the crown of Lower Egypt. "The lord Ra."

296. Well formed Scarab. — Hard porcelain. No varnish. ½ an inch.

On the flat side, a man wearing the crown of Lower Egypt, probably the king in the attitude of adoration before an obelisk, with base. Under is the hieroglyphic for lord.

297. Scarab, with an inscription, ornamental and significative. — White hard porcelain. ⅝ of an inch by ⅜ of an inch.

Probably, "The all-seeing, the lord of the two regions," the last sentence repeated twice, for the sake of ornamentation.

298. A Scarabæus, bearing an unknown device. — Hard porcelain. Grey varnish. ⅝ of an inch.

299. Beautiful Scarab, which has been much worn, and still retains its own elegant Egyptian bronze mounting. — Porcelain, or stone. ⅝ of an inch.

On the reverse are four Uræi, whose tails form knots, leaving a square space, in the centre of which are the hieroglyphics composing the name of Thothmosis III, B.C 1350.

300. Scarab, with the figure of the crocodile-headed god, wearing the head-dress composed of the horns of Kneph and two serpents. — Hæmatite. ½ an inch.

A work of Roman or late Greek times. It is perforated in a transverse direction.

301. Scarab that has been very much worn. — Hæmatite. ⅝ of an inch.

On its flat side, a lion rampant with a row of dots and lines. This specimen is curious, as shewing that the ancients used the drill to engrave hard stones. It is an unfinished work, and probably of Roman time.

302. Scarab, with coarsely striated wing-case, no hieroglyphics. — Hard green stone. 1¾ inch.

303. Scarab, rudely striated. — Soft green stone. 1¾ inch.

304. Scarab, of rude work. — Green porphyry. 2½ inches.

It has still some of the bitumen of the mummy in which it was found. No hieroglyphics. Purchased of Mr. Till.

No.		
305.	Scarabeus Sacer. Perfectly finished, but without any hieroglyphics. See No. 41, page 325, of the "Weekly Visitor," for 1833. The sacred beetle of the Egyptians.	Green porphyry. 2 inches.
306.	Scarab, neatly striated.	Hard green stone. 1½ inch.
307.	Beautifully-formed Scarab, striated wing-case.	Green porphyry. 1¾ inch.
308.	Badly-formed Scarab.	Hard micacious stone. 1⅛ inch.
309.	Two Scarabs, one cornelian, the other amethyst. Both have been much worn.	½ an inch. ⅝ of an inch.
310.	Two rudely-formed Scarabs. No inscription, but perforated: one amethyst, the other cornelian.	Amethyst, ⅝ of an inch. Cornelian. ½ an inch.
311.	Seven Scarabs, entirely formed, but without any device whatever. They all have holes in the reverse direction, that is, from side to side. Three are of hard stone, three of soft, one of porcelain, well formed, and green varnish.	From ½ to 1 inch.
312.	Tray containing eight pieces, representing two fingers, it is presumed the little and the ring-fingers of the left hand. Two of these pieces appear to be made of obsidion, or black glass; a third certainly of glass; four of slate, one of which is gilt; and one terra cotta. It has been supposed that they were used by the scribes for rubbing and smoothing the papyrus. It has also been suggested that they were of comparatively modern date, and referred to certain disputes among the early Christians of Egypt. See "History of Egyptian Mummies," by T. Pettigrew, Esq. They were purchased, some at Mr. Athanasi's sale, and some at Mr. Burton's, 25th of July 1836.	From 3 to 2½ inches.
313.	A Scarabeus in a frame. This is a perfect specimen of the tablet that was worn on the breast, suspended by a band that was attached to it by means of holes bored through the back of the curvetto moulding at the top of the tablet. On the front is engraved in outline the goddesses Nephthys and Isis, standing in a boat, and stretching out their hands in adoration towards the Scarabeus, which occupies the centre of the boat. This Scarab is made of a soft green stone, and has been ingeniously inserted into the tablet. On the back of the tablet appears the flat inscribed part of the Scarab; and on the tablet itself is engraved in outline, on one side the Nilometer, surmounted with the mysterious eye, and on the other side, surmounted with the same emblem, is the buckle of the belt. There is still some remains of colour in the ornament round the edge of the tablet. From Mr. R. Coster, August 1847.	Tablet coarse porcelain. No varnish. 4½ inches.

N°.

314. Tablet of the same kind, furnished with the means of attaching it to a band, and perforated for a Scarab. — Porcelain. Green glaze. 3¼ inches wide. 3⅛ inches long.

This tablet bears a different device, but probably of the same import as the former. On the front is the boat, in which is the hieroglyphic representing the sun sinking behind the mountains, at one end of which is the Nilometer, at the other, the bow or fastening of the belt. Proceeding from the top of these significant emblems, and stretched upwards, are two human arms, those from the Nilometer to embrace, the hieroglyphic for life, those from the fastening of the belt to embrace, the hieroglyphic for heaven. On the reverse is Osiris, wearing the crown with the two feathers of truth, and bearing the crook. Opposite to him is Anubis: both are seated in hieroglyphical fashion, on a gate or door: both have their names engraved over their heads. Between them, and under the perforation for the Scarab, is the emblem of life, between two sceptres.

The idea seems to be (from what is known of the meaning of these emblems,) that the possession of this tablet would fortify the heart of the deceased, when he arrived at the gate of the hall of Judgment, in the presence of Osiris. See the papyri of the British Museum. The distinct allusions to a future life in the highly-illustrated volumes deposited with the dead; the value and beauty of many of the curious emblems that are found in the wrappings of the mummy, and even deposited in the cavities of the body; the costliness, and significant ornamentation of the tombs; make it certain, that, in the estimation of the ancient Egyptians, the great business of life was to prepare for a future existence, concerning which they have left a more distinct notion of their opinions than any other heathen nation whose language is better known to us. It is impossible to account for that clearly-defined belief in a future state of rewards and punishments which these relics exhibit, unless we suppose it to be derived from patriarchal traditions.

315. Tablet like the former two, but no device or perforation for the Scarab. It has, however, the small holes in the top for the attachment of a band. — Porcelain. 3⅛ inches high. 3⅞ inches wide.

316. Four circular objects, perhaps fibulæ. — Hard porcelain. Blue varnish. ¾ of an inch wide, ½ an inch high.

They are covered with a blue varnish, and have black stripes irregularly painted across them.

317. Two similar to the last, except that the upper and lower surfaces are rounded. — Alabaster. ½ an inch high, ¾ of an inch wide.

318. A heart-shaped ornament, with a hole to suspend it. — Hard stone. 1¼ inch.

Rude work.

319. Unknown emblem. — Hard porcelain. Blue varnish. 1⅛ inch.

Not unlike the stoppers of bottles for cooling water now used in Cairo.

N°.

320. A hemispheric piece of glass, probably used as a weight. { Green glaze. ½ an inch.

321. Sandals purchased of an Arab, at the catacombs of Sakkara, by Dr. Lee. 10 inches long. Broadest 3⅛ inches. Heel 2½ inches.

These sandals are remarkably perfect, and of a most ingenious manufacture. The sole is rendered soft and pulpy by a layer of flattened pieces of the papyrus: these are covered by strips of the Doum palm, which are sewn to a round and elevated margin with pieces of the date palm leaf. From each side of the heel proceeds a cord made of palm leaves, and covered with the date palm leaf, forming two round cords, which pass obliquely over the instep, and are inserted together in the sole between the great toe and the second toe. They turn up in front to protect the toes from injury in walking, as we see them represented in the sculptures and paintings. This kind of shoe would easily adapt itself to the peculiarities of the individual foot. Egyptian sandals are always what is called rights and lefts, that is to say, one shoe is adapted to the right foot, and the other to the left.

322. Egyptian wheat in a box.

This specimen is extremely poor in quality, and much mixed with earth.

323. Egyptian barley, found in the same tomb as the last.

Both barley and corn are not unfrequently found in earthen jars in the tomb with the mummy. Presented by Mr. Athanasi.

324. Egyptian barley in a bottle.

325. Egyptian wheat, found in the tomb of a miller at Thebes.

Presented by Mr. Athanasi, December 14, 1836.

326. Egyptian barley in a bottle.

327. Corn from germ two thousand years old.

At the annual dinner of the "South-West Middlesex Agricultural Association," held on Friday last at the "Adam and Eve Inn," Hayes, near Uxbridge, Mr. H. Pownal, of Spring Grove, Hounslow, while eulogizing the farmers of Middlesex on their high degree of intelligence and practical judgment, produced a head of corn, which he said had been grown in the neighbourhood of his residence; and, as a proof of their meriting the eulogy he had passed upon them, stated that he had that day shewn the head of corn to Mr. Sherborn, of Bedford, who, on examining it, immediately said it was Egyptian corn, which Mr. Pownal said was the fact, as it had grown from germ found within the covering of an Egyptian mummy, within which it had been enclosed for upwards of two thousand years; a statement which produced a great sensation throughout the assemblage. (*Bucks Gazette*, Oct. 16, 1841.)

No.

Colonel Le Couter, of Jersey, has endeavoured, but without success, to restore life to those embalmed specimens. Sir W. J. Hooker, LL.D., formerly, and now, Director of the Royal Gardens at Kew, Professor of Botany at the University of Glasgow, has also endeavoured, but with the like result, to cultivate both the ancient wheat and barley.

328. Cake of wheat, six inches long; in the middle, one and three-quarters wide, from which it tapers slightly towards the ends, where it is rounded off.

The flower of which it is made is very coarse.

329. Triangular cake, in which there are some grains of corn whole. 4½ inches. Equitateral. ¾ of an inch thick.

330. Round cake, made of wheat very coarsely ground. Diameter, 4 inches.

331. Cake in the shape of a tongue, six inches long, rasped on one side.

This cake is made of better-ground corn than the other specimens of mummy bread.

The circular hand-mill was apparently unknown, as, in fact, it is at this day in Southern Nubia. This circumstance must have made the grinding of corn always a laborious work; and thence probably the remarkable flatness of the teeth of the ancient Egyptians, having to perform the work of the mill. The mode of grinding corn is exhibited in the figure of a royal personage in this collection, which is exactly in the manner of the present inhabitants of Upper Nubia, and the mode of grinding chocolate in Italy.

332. Cake in the shape of a ring. Diameter, 3 inches.

This is a rare example. It is a favourite form of cake, in Rome, called ciambelli.

333. Large round cake found in a tomb at Thebes. Diameter, 10 inches.

This kind of cake is represented on the funeral tablets. It has a circular depression in the centre, about three inches in diameter.

334. Fruit of the doum palm. The palma thebaica of Theophrastus. The cucifera thebaica of Delille.

This specimen was opened at Doctors' Commons in 1836, in the presence of the Rev. G. C. Renouard, Mrs. Lee, and Dr. Lee.

There is a forest of the doum palm at Dendera, ten or fifteen miles north of Thebes, in which latitude this tree begins to grow. The fibrous rind, or bark, of the fruit is the only part that is eatable, and, when ripe, has very much the taste of gingerbread. In this specimen may be seen the thickness of the edible part surrounding the indurated case,

No.

within which is the nut. In the fresh fruit this is white, semi-transparent, and excessively tough, and, unlike the analogous part in the cocoa, it is not edible, but used to make beads, and, by the carpenters, as a handle for the drill. Within this nut is said to be a transparent liquid, as in the cocoa-nut.

No. 254 of Mr. Burton's Catalogue, 1836.

335. Two pomegranates, from the same collection.

The pomegranate is very commonly found in the coffin of young females in the tombs of Sakkara and the cemeteries of the Delta.

336 A small pomegranate, from a tomb at Thebes.

337. Another fruit of the doum palm, from the same collection.

Perfect.

338. Another specimen of the fruit of the doum palm.

The doum or doom-tree is distinguished from the date-bearing palm, by having two or more branches. It is not met with in the Delta, but is first seen in the Lycopolite Nome, about the latitude of Siout. From this point it becomes more abundant, and is met with in great profusion on the banks of the Nile, about the latitude of Abu Hamed.

This specimen is perfect, and so fresh, as to appear but recently taken from the tree.

339. Box containing six specimens of the fruit of the sycomore-tree, and one ball of unknown material.

340. Tray containing six whole and nine fragments of the figs of the sycomore

The sycomore fig is sometimes found in the coffin with the mummy, particularly in Sakkara. This tree is frequently represented in the ancient sculptures: Isis is called the lady of the sycomore; Egypt, the land of the sycomore. At one time in antiquity it must have been very abundant in the land, as most of the mummy-cases taken out of the great cemeteries of Upper Egypt are usually made of that wood; at present, however, the sycomore is rarely to be met with beyond the Delta. The fruit grows out of the great branches: its leaf has no resemblance to that of the common fig. There is a remarkable specimen of the tree in the market-place of Derr, the capitol of Nubia, and one in the island of Elephantina, one at the landing-place of Gorna, and a very old one at Mataria, under the shade of which, tradition informs us, the infant Saviour and the Virgin and Joseph reposed.

The fruit of the sycomore is very inferior to the ordinary fig, and is seldom eaten.

Lot 254, Mr. Burton's sale, 1836.

No.

341. Dates and date-stones, found in a mummy-case in Egypt by Mr. Burton.

They resemble the present dates of Egypt in every particular. The stones of the dates of Egypt are smooth, with a well-defined channel; on the opposite side is always a little round mark, denoting the seat of the embryo, which the Copts say is the impression of the tooth of the infant Saviour. The stones of the dates imported to this country from Belad E'gerit are larger and excessively corrugated.

342. Raisins found in a tomb at Thebes.

No. 254 of Mr. Burton's sale in 1836. See the description of Lot No. 29 of Mr. Burton's catalogue, and 256 and 257.

343. Six stones of the Persea: Al-Cobahh of the Arabs, Balanites Egyptiaca of Delille, Allahe of the Nubians.

One single tree of the Persea was growing in the court-yard of a Greek church, in the Christian quarter of the city of Cairo, in the year 1845. A single specimen of the fruit was presented to the British Museum in 1847.

The six stones under consideration do not appear to be those of the Persea, but of a species of a palm of the desert, between Korosko and Abu Hamed, of which the fruit resembles more that of the doom-tree than that of the palm.

No. 254 of Mr. Burton's sale. Date of the Desert (Flora Egyptienne—No. 738.)

344. An Egyptian iron key, found in a temple at Abusimbal.

Presented by E. B. B. Barker, in 1844.

Vide modern wooden locks and keys, brought by Dr. Lee from Cairo.

345. A circular stone, with a projecting loop for suspending. Hard black stone, 1¼ diameter.

Several small circles are engraved on it by the same tool. What it represents is by no means certain.

346. A block of blue glass. 2 inches square.

From the collection of Isaac Cullimore, Esq., a learned chronologist.

347. Piece of ivory, which has formed part of some circular ornament, and been carved in six elliptical figures from the centre, and six semi-elliptical, as if behind, and with a circular border round the whole. Diameter, 2 inches.

It is the Egyptian way of representing the expanded lotus.

From Mr. Bruton's collection.

348. Flat piece of slate-stone, on both sides of which is an unfinished attempt to represent the figure of a child. Slate. 1¼ inch.

No.		
349.	Circular piece of hard black stone, with a projecting loop for suspension. On it are several small circles made by the same tool.	Hard black stone. Diameter, 1⅛ of an inch.
350.	A rudely-carved human face, more like the work of the American Indians than Egyptian of any period.	Rosso antico marble. 1⅞ inches.
351.	A perforated cylinder.	Hard white and black stone. 1 inch long. Diameter, ½ an inch.
352.	Cylinder of the same material as the last. Likewise perforated	Diameter, 1¼ of an inch. Height, 1½ inch.
353.	Of the same material, as if intended for the handle of some instrument.	2¼ inches.
354.	Irregularly-formed piece of opaque glass, with some lines and blue marks. It is perforated in its largest diameter.	Hard opaque glass. 1 inch.
355.	A flint, in the shape of a ring. A natural formation.	1¼ inch wide.
356.	A square stick of ivory, with little circles engraved on all four sides, by means of the same instrument. On one side six clusters of seven circles; on another, two clusters of seven, and two single circles; on the third side twenty-one circles; on the fourth side, twenty. At one end is a knob, at the other it has been broken off.	3 inches long, of an inch wide.
357.	Two pieces of bronze plate, curved, and of the same form, but for what purpose is unknown. They each have a hole through the narrow end.	5 inches.
358.	Three flat pieces of bronze, that seem to have formed the rim of a vase. A zigzag line is carelessly engraved on both surfaces.	¾ of an inch wide.
359.	A figure of Mercury or Hercules. Rude and imperfect.	Bronze. 2 inches.

No.

360. A small mirror, retaining part of its surface tolerably free from the green incrustation. — Bronze. 4⅜ inches in its largest diameter.

It is a flattened circle, like the globes on the heads of the divinities. It appears to have been polished only on one side.

Purchased by Mr. Till, who obtained it at the sale of antiquities of Madame Lavoratori, by Mr. Sotheby, May 13, 1833.

361. A disc of bronze, slightly concave, the edge turned and ornamented. — Diameter, 3 inches.

362. A disc of bronze, with some concentric mouldings, the edge being the thickest part. — Bronze. 3¼ inches.

363. A small bottle, containing some tinsel.

This was taken from the breast of a mummy, by Mr. Belzoni; and presented to Dr. Lee by Mr. Cureton, who had received it from Mr. Belzoni, with other specimens, 1836.

364. A band of linen incrusted with plaster. — 2½ inches.

A line of hieroglyphics is stamped in relief down the middle on a gilt surface, as well as gilded knobs along the margin, the rest of the face being blue. The back is covered with yellow ochre.

365. Piece of wood, part of a box or shrine of a statue, decorated with sentences from the ritual of the dead. — A kind of deal. 6 inches long, 3 inches wide.

In the edge of this fragment may be remarked the skilful use of the drill, an instrument still in the hand of the carpenters of both Egypt and Syria.

366. A tray, containing some pieces of papyrus and some pieces of cane.

367. A bottle, containing fragments of a papyrus roll, inscribed in good hieratic characters in red and black ink.

368. A papyrus roll, Coptic.

369. Small roll, covered with thread. — 2 inches long, ⅜ of an inch wide.

No.

370. Cylinder, with hieroglyphic characters down one side.

Wood Acacia. 5⅛ inches long, and ⅝ inches diameter.

This may be the end of a walking-stick. Long sticks, with hieroglyphics engraved near to one or the other end, are by no means uncommonly found in the ancient tombs; and we see, from the pictures, that a long walking-stick was carried by landed proprietors, the master of fisheries, and the father of a family. The heads of the tribes of the Jews, in like manner, carried sticks or staves, on which their names were inscribed.

From Mr. Lavoratori's sale, May 13, 1833.

371. A most beautiful hierogrammatist's pallette.

Coarse hard wood. 17 inches long, 2¼ inches wide.

Two circular depressions for the red and black pigments, and the long cavity for the pens or brushes. All the rest of the space in front is occupied with beautifully-engraved columns of hieroglyphics, except in that above the holes for the pigments, where there is a representation of the hierogrammatist himself, making a prayer to Osiris, and Thoth, who stands behind the throne of Osiris. The back is occupied by four columns of well-engraved hieroglyphics, whose forms are those of the eighteenth dynasty. The hieroglyphics have been filled with a white paste. This ingenious contrivance, used by the most skilful writers of antiquity, served as a tablet, as a ruler, and, probably, as a measure. It is often represented in the hands of the scribes, and always in the hand of Thoth, the Mercury of the Egyptians, in the judgment scene of the funeral papyri. It would appear that, after the manner of the ancient scribes, he took a note of the weight of the heart of the deceased.

These pallettes are made of various materials, frequently of ivory; often with writing on them, fresh and perfect, as if the scribe had only just laid it down, the reed brushes and the red and black paste still remaining in the two cavities for that purpose. This example is not one of those that were used, but it is a dedicatory or monumental one.

372. Large, well-formed hawk.

Sycomore-fig wood. 11 inches

These figures of hawks are seen carried in procession. The head is blue and white, the wing red; and, hanging behind it, is painted the appendage to the dress of Pthah.

These statues of hawks very frequently served as covers to the square cavity in front of the wooden pedestal of the figures of Osiris.

From Mr. Burton's sale.

373. Hawk, whose wings and head are blue.

Sycomore wood. 8 inches.

As if slung round its neck, and over its back, by means of a string of cylindrical and circular beads, is the same appendage as in the last example.

374. A sacred hawk, small: not in good preservation. Wood, covered with plaster, and painted.

This hawk was placed over the cavity of one of the statues in this collection.

Presented by Mrs. Smyth, of Bedford.

No.

375. Figure of a hawk, of the same kind as the last two described. — Sycomore-fig. 5 inches.
No colour left on the specimen.

376. Head-rest, or pillow, with fluted shaft. — Alabaster. 7½ inches high.
Purchased at the sale of the collection of Sig. Athenasi.

377. Pillow, or head-rest. — Hard wood. 8 inches.
This example has a longer shaft than usual.

378. Ancient Egyptian pillow, found in a tomb at Sakkara with the sarcophagus. — Hard wood.
The Nubians use the same kind of pillow at this day. It is remarkably adapted to their mode of dressing the hair.

379. A Græco-Egyptian figure, representing a boy (with the Egyptian lock of hair) sitting on a cushion, terminating at both ends in a phallus. — Bronze. 1¾ of an inch.
This is one of those vulgar figures that are so common in the latter Greek and Roman periods of Egypt, and so commonly found in the ruins of Pompej and Herculaneum.
This specimen was found at Thebes.

380. Box, containing a phallus. — Cornelian. ½ of an inch.

381. A fragment of a figure reclining on his left elbow, as was the custom of the ancients, in the latter Greek and Roman times, in taking food. — Bronze. 1½ inch.
This figure has the long hair, in the Egyptian, or modern Nubian form.

382. Figure of a goat, terminating in a fish. — Bronze. ¾ of an inch.
This is of Greek or Roman work, a combination found in the decorations on the walls of Pompej and Herculaneum.

383. A bronze horse, from Egypt. — Bronze. 2 inches high.
Used probably as a seal; of Roman or Greek times.

384. Two female arms. — Bronze.
Greek or Roman work, which belonged to a statue about eleven inches high.

No.

385. Lamp, in the form of a bird. — Bronze.

Brought from Caïro, by the Rev. H. Tattam, 1839.
It is of Greek or Roman work.

386. A Cucufa staff. — Bronze. 3 inches.

Rude work.

387. A badly-formed figure of a dog. — Bronze. 1⅛ of an inch.

Not Egyptian work.

388. Head of Greek workmanship. — Marble. 1 inch.

389. Impression from a seal, in baked earth: from Egypt.

Representing a stag, with a cross between the horns; and some Coptic or Greek letters in the field behind the stag.

390. A circular piece of plaster, with irregular pieces of glass inserted. — Diameter, 3½ inches.

All the glasses are curved, like fragments of watch-glasses; and of the centre piece there can be little doubt that it is a watch-glass. It hardly has a claim to be placed in the museum.

391. Box, inscribed all round with coarsely-written hieroglyphics. — Sycomore-fig wood. 10¾ inches long, 4¾ inches wide, 5 inches high.

The box is of rude carpentry, but curious, as shewing the mode of joining the sides by means of pegs instead of nails, a mode still practised in Egypt.
Specimen presented to the Hartwell Museum, by Mr. J. Bonomi.

392. Large mirror, of a singular form. — Bronze. Largest diameter, 8½ in.

393. Large rings, probably a necklace and armlet.

Purchased of an Arab, at the catacombs of Sakkara, on an excursion with Sir W. R. Boughton and the French Doctor of Caïro.
These are modern ornaments, worn by the Arab women round the neck and on the wrists.

394. A flat rectangular tablet of stone, on both sides of which is a series of lines at right angles. — Lime stone. 8⅜ inches. 9½ in.

395 Figure of Osiris, with horns and feathers; the plinth with an oblong cavity. — Sycomore wood. 18 inches.

The whole is of rude work, and has lost all its colour.
Presented by Miss Turner, of Aylesbury.

N°.

396. Figure of Osiris in wood, from Saccara. — Sycomore. 12 inches high.

Roman Epoch.

397. Statue of a mummy in hard wood. — Wood of the acacia tree. 24 inches.

This figure has been highly decorated and excavated for the admission of a papyrus which was placed within the body of the figure, and the juncture of the two pieces, entirely disguised by the paint. The fact of some of these figures containing papyri was discovered by accident.

398. Statue of a mummy with pleasing countenance. — Sycomore. 12 inches.

It is unfinished, and was probably intended to be sawn in half and excavated for a papyrus.

339. Figure of Osiris sitting. — Theban limestone. 9 inches.

This figure has been gilt. Rude sculpture, no hieroglyphics.

400. Figure of a mummy, or of Osiris, with its pedestal coarsely executed and painted. — Sycomore wood. 18 inches high.

A perpendicular line of hieroglyphics down the front and back. The pedestal has a square hole, in which was probably put some corn, or a small papyrus; also a hole at the top of the head for the insertion of the horn and feathers. The hole in the pedestal is usually closed by a wooden image of a hawk.

401. Another specimen of the same, of somewhat better work, and of the same age. — Sycomore wood. 12 inches high.

A hole, one and a half inch in diameter, has been made through the head to the depth of five and a half inches, and in which was hidden a papyrus.

402. Statue of Osiris. — Basalt. 12 inches.

This fragment is interesting, from the circumstance of its having an inscription down the obelisk at the back, and is undoubtedly of very ancient work, from the style of the hieroglyphics and the proportions of the figure. In its perfect state it must have been two feet high.

This fragment is published in Mr. S. Sharpe's collection of Egyptian inscriptions.

403. Figure of a goddess wearing the cap of Lower Egypt in the position of the hieroglyphics. — Sycomore wood. 8 inches high.

The style of this statue is ancient, of the time of Rameses.

404. Isis nursing Horus. — Bronze, gilt. 8 inches.

Probably of the Roman period, and made in Nubia, at which time the disk and horns, in imitation of the more ancient examples, very frequently supplied the place of the throne. It has been entirely gilt. The throne and base are likewise antique, although of two different

No.

species of wood ; that of the throne being of the acacia or gum-arabic tree, and the plinth of a cedar, on which may still be seen two characters in the Enchorial writing.

The statue, including the disk and horns, is nine inches high.

405. A beautiful and rare Egyptian figure. — Sycomore. 9 inches.

The hieroglyphics being perfect, and the colouring of the face and hands in good preservation.

This figure is covered with a thick black coating composed of pitch. It has eight lines of well-formed hieroglyphics written in yellow liquid. From the style of the hair and the hieroglyphics this figure is of the nineteenth dynasty.

This figure, and Nos. 83 and 88, are published by Mr. S. Sharpe, in his Egyptian Inscriptions, Second Series, Plate 65.

406. Wooden figure of Osiris holding the flail, and painted with white, red, and blue, and a hieroglyphical inscription in front.

It is said to have been found, with many others, in Mr. Belzoni's tomb.

From Mr. Athanasi's collection.

407. Osiride figure, bearing the prenomen and nomen of Oimenephthah I., B.C. 1190. — Cedar. 8 inches.

This was found in a chamber of the tomb of the Pharaoh whose name it bears.

408. Osiride figure like the two former, bearing the prenomen and nomen of Oimenephthah I. — Sycomore. 8 inches.

There were several bushels of these figures in one of the chambers of that royal sepulchre.

The figures that remained were all burnt for firewood. The greater number were not inscribed.

Taken out of Belzoni's tomb.

409. Mummy figure of a lady painted white, the flesh yellow, the hair black, the necklace of various colours ; bracelets likewise of various colours. — Sycomore-fig wood.

In her right hand she holds the hoe, and in her left the coarsely-woven bag supposed to contain the seed for the cultivation of the Elysian fields, or fields of Amenti. Nine lines of incised hieroglyphics are painted with a blue pigment derived from an oxide of copper, which becomes black in our atmosphere : the lines between the hieroglyphics are red. The style of work, and the inscriptions, make it probable that this figure is of the time of Ramesses II. (B.C.) 1150, of superior work.

410. Statue of a man in a kneeling position, and in the act of triturating grain by moving up and down a small stone on a fixed block of granite made sloping and curved for the purpose. — Limestone. 8 inches.

No.

On examining this interesting specimen closely, it will be found that it represents a person in the condition described by the French phrase, "*en bon point*;" that he wears a leopard's skin on his back; and that his under garment is made of the fine linen of Egypt, as intimated by the number and minuteness of the folds; and, furthermore, his hair is minutely divided into little curls, and that he wears the royal lock of hair proceeding from the right side of the head, and the short truncated beard of the kings of the early dynasties. Unfortunately the few remaining hieroglyphics, written in black pigment round the plinth of the statue, do not enable the egyptologist to give either the name or the quality of the person; but from the apparel, the lock of hair, and the leopard's skin, it becomes certain that it represents a king in the quality of high priest, performing some superstitious rite connected with the religious notions of the ancient Egyptians respecting corn and the manufacture of bread. Having arrived at this conclusion, from the unvarying constancy of the attributes, it will not be difficult to identify the person of the king, and to shew that it represents Thothmosis I., B.C. 1400, from the likeness the countenance bears to the representations of that prince, and from the fashion of the hair.

This statue is curious and interesting, not only as a work of art, but also as illustrative of the ancient mode of grinding corn still practised in the valley of the Nile, above the cataracts, and in the interior of Africa, where the circular mill-stones have not yet been introduced. It may be remarked that this mode of trituration is still commonly employed by the Italian manufacturers of chocolate.

411. Statue of a negro woman, with three monkeys to whom the artist means to insinuate she acted as nurse. Hard porcelain, blue glaze.

Two of these monkeys are at her feet, and one she carries in her arms. The monkeys have silver rings round their necks, and the nurse earrings, and formerly a nose-ring. This is one of those sarcastically-burlesque representations in which the Egyptian artists of all ages seem to have indulged. The style of the work agrees entirely with that of the eighteenth dynasty, and is probably of the period of the expedition to the interior of Africa, which is recorded in the small temple of Kalabshe, as having taken place during the reign of Ramesses II., B.C. 1150.

The same fashion of dividing the hair is still practised in the interior of the African continent.

Presented to the Hartwell Museum by C. F. Barker. Esq., 1844.

412. Statue of a man in a walking position, the right hand clenched and the arm straight, as if it held the sceptre called Pat, which is always carried horizontally. Sycomore and acacia. 12 inches.

The left arm was apparently bent over the breast. The hair is in the fashion of the eighteenth dynasty, and is made of a separate piece of wood of the sycomore-fig. The figure is entirely naked, except that peculiar piece of linen which seems wrapped over the loins, and kept in its position by a belt tied in front with a bow, peculiar to the same period. The proportions of the figure are also of the eighteenth dynasty, and of elegant and exquisite work. The remains of paint are still to be traced on it.

Procured by Mr. Coster, of Alexandria, in 1842.

No.

413. Fragment of a tablet bearing the remains of ovals, on which is engraved the names of conquered provinces, surmounted with the figure of a man with his hands tied.

This is part of the throne or seat of a divinity or king. Only portions of the embattled cartouches remain; still there is enough to determine that the provinces are of the interior of Africa. Purchased at Mr. Athanasi's sale in 1836.

414. Hand of the king leaning on a cushion, in cavo-relievo sculpture, and nearly the size of life. Lime stone.

415. Beautifully sculptured head, in very low relief, of Rameses II. (the Sesostris of the Greeks), from a column in the Great Hall of the temple of Karnak. To this fragment is also attached the arms and hand of the
496. king making an offering of a cone, resembling, in form and size, one of those terra-cotta cones that are found in such abundance at Thebes.

Fig. 1.

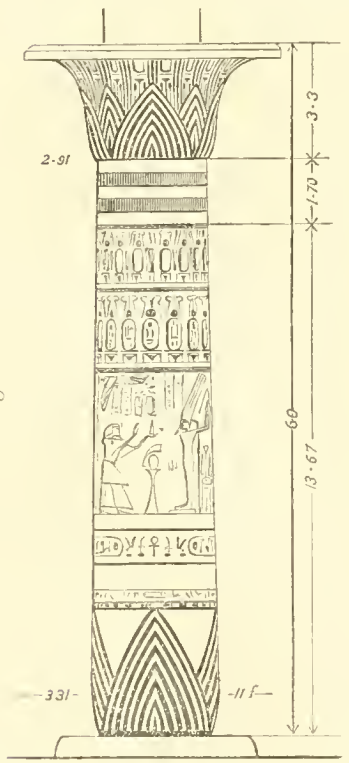
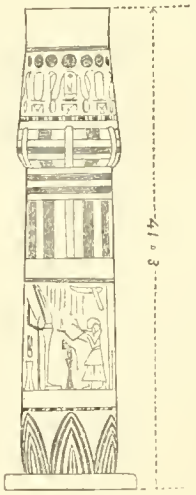


Fig. 2.



In order to explain whence these fragments were derived, it will be necessary to state, in the first place, that the roof of the Great Hall of the temple of Karnak is supported by 132 columns, ten of which are of the kind and dimensions of fig. (1), representing the full-blown papyrus; and the remaining 122 are of the form and dimensions of fig. (2), representing the bud of the same plant. During the reign of the Pharaoh whose likeness is here sculptured the great temple of Karnak was subjected to certain repairs and extensive obliterations of the name and titles of more ancient Pharaohs, to make room for those belonging to Rameses II., as well as for representations of that celebrated Egyptian monarch making offerings to the national divinities. These fragments are actually pieces of some of those repairs and substitutions which

N.B.—The dimensions of the larger column are expressed in French metres as well as English feet.

Fig. 3.

Sandstone from Gebel Silsilis.

were made at the time above stated, which, being in this instance only superficial, had fallen from their places, and were picked up by Mr. James Burton, out of whose collection they were bought by Dr. Lee. The accompanying wood-cuts have been engraved more particularly to explain from which of the two kinds of columns, and from what part of the column, these fragments were derived. It will be evident from the radius given by the portion left of the curve or circumference of the column, that the fragments could not have belonged to the larger column, whose diameter at the place where the figures occur is at least ten feet, so that if they are derived from any column of this celebrated hall it must have been from one of the smaller; and this is further corroborated by the fact of the decoration on the larger columns being in that style of sculpture peculiar to the Egyptians, as may be seen by some photographic views of the hall in this collection, and not in basso-relievo proper, as are these fragments. No. 3 is a representation of the whole figure as it occurs on these columns, shewing the actual pieces of stone that were inserted into the column at the time of the repairs and obliterations which took place in that particular part of the great temple of Karnak in the reign of Rameses II., B.C. 1150.

416. Lower part of an Egyptian figure sitting, with hieroglyphics on the back and sides of the chair or throne.

Black granite. 6 inches high, 3⅛ of an inch wide.

Purchased at the sale of Mr. Burton or Mr. Salt.

This fragment is published in Mr. S. Sharpe's Inscriptions, plate 35.

417. Statue of a man in that sitting position peculiar to some Egyptian statues, and still common to the modern inhabitants.

Black granite.

The figure is entirely enveloped from the neck to the foot, the hands only appearing; the right holding a handkerchief placed on the left knee, and the left open on the right knee. On the front of the dress, extending from the knee to the instep, is an inscription, in six perpendicular lines and one horizontal. This inscription is the dedication of the statue to "Amun Ra, lord of the world; Mandoo, lord of the district; and Osiris, lord of the place of the dead." On the arms are also some hieroglyphics, in which it is stated that the statue represents "the great royal scribe approved of Mandoo;" and in the fragmentary inscription of five perpendicular lines, on the back of the pier, behind the statue, this person is called the "royal son of Tacelmote (Tacellothis), deceased, immortal." Mr. S. Sharpe informs us, in his "Egyptian Inscriptions," page 5, plate 35, that this person, whose name was Mandothph, "was third in descent from a king of Bubastis, mentioned by Manetho, who, we find from the monuments, reigned over all Egypt. As there were forty years between the reigns of Tacellothis and Sesonch (Shishak), the conqueror of Rehoboam (B.C. 970), Mandothph must have died about B C. 800." See "Early History of Egypt," by Mr. S. Sharpe, pages 14 and 41. The head of this statue has been broken off with great

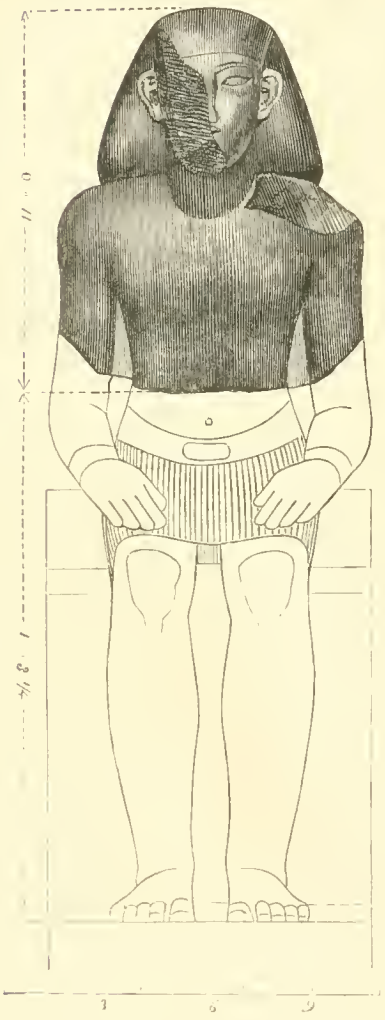
violence, probably by the Assyrian or Persian invaders, and damage done to the plinth from falling, but no wilful defacement of the hieroglyphics. It may be remarked that the hieroglyphics are so much in the style of those on a beautiful sarcophagus in Paris, that there is a probability they may be by the very same hand.

418. Fragment of a head. Limestone.

Purchased at Mr. Burton's sale, July 27, 1836.

419. Upper part of the statue of an Egyptian king, whose name has been carefully erased from among the hieroglyphics on the column at the back; while on the shoulders has been inserted, to the prejudice of the former names, the prenomen and nomen of Pharaoh Hophra, or Psammetichus III. Green basalt. 11 inches high.

No. 1.



No. 2.

No. 3.

No. 4.

The style of work is that of the period of the Psammetici; but this statue could not, in the first instance, have represented any of that family, for otherwise there would have been no necessity to have obliterated the cartouch on the shoulder containing the prenomen, which is common to all the Psammetici. The conclusion then is, that this statue originally represented Pharaoh Necho, who reigned after Psammetichus I. (see chronology and geography of ancient Egypt, by S. Sharpe). The beauty of the work, and the hardness of the material, must always have made this piece of sculpture of great consideration; and it is interesting to know that both these Pharaohs, whether Necho, whose real image we suppose it to have been, or Hophra, whose name it bears, are both mentioned in the Bible. Another circumstance gives to this fragment peculiar interest, which in a measure compensates for the loss of the features, and that is the certainty of the direction of the blow, which has deprived us of the entire right side of the face: it was aimed at the beard, than which, according to the notions of the Asiatics, no greater indignity could be offered to the statue of the king. And now, when we take into consideration the great esteem in which this statue must have been held, to have made it worth the labour of obliterating the

No.

former names, and inserting those of Pharaoh Hophra, together with the great beauty of the work, we may reasonably conclude that it occupied a conspicuous place among the statues of the Beth Shemesh, or some other of the houses of the gods of the Egyptians, which were broken at the time of the invasion of Cambyses, which happened thirty-three years after the death of Pharaoh Hophra.

An engraving has been made of the hieroglyphics on the shoulders, and of the whole fragment, to scale, and restored in outline, with the hope that its publication may bring to light the lower half, which probably exists in some other collection.

Mr. Samuel Sharpe remarks, that we know of no statues in basalt-rock before the reign of Psammetichus I. Therefore this statue, with the name of Hophra Psammetic cut over a former name, was probably originally made for Necho, as both of the original names have been cut out. For the same reason, it may be taken as evidence that the name which it now bears is that of a king who reigned after Necho; which, indeed, agrees with what we learn from the Bible, and other authorities, which tell us that Hophra was dethroned by Amasis, and was the same king as Psammetichus III., B.C. 591. 566.

This statue was presented to Dr. Lee by Captain ——, R.N., on a voyage from Malta to Smyrna.

No. 1 is a representation of the fragment, its dimensions in English feet and inches.

No. 2 is the prenomen of Hophra.

No. 3 is the cartouch, containing the hieroglyphics for the letters P S M T K.

No. 4 The remains of the inscription on the column at the back of the statue, in which the hieroglyphics that were contained in the ring or cartouch have been carefully obliterated.

The four genii of Amenti.

420. Sioumoutf, with the head of a jackall. His name means the carver.

421. Hapi, with the head of a monkey. His name means the digger.

422. Kebhnisnauf, with the head of a hawk. His name means the bleeder.

Theban limestone 12 inches.

423. Amset, with the head of a man. His name means the carpenter.

These four form a complete set of vases, surmounted by the heads of the genii of the Amenti. They have been decorated with black paint, each having its name written in hieroglyphics down the front. In appearance they resemble the jars in which were deposited the viscera of the embalmed person; but as they are in one piece, and solid throughout, they are evidently only imitations; whence we may conclude, either that the religious belief connected with this part of the ceremony of embalming had fallen into disuse, or else that they must be regarded as so many frauds committed by the embalmers.

424. Jar, the lid representing Hapi, the monkey-headed divinity of Amenti.

Limestone. 13 inches.

No.

425. Jar, the lid representing Amset, the human-headed divinity of Amenti. — Alabaster, from Alabastron. 19 inches.

The lower part is hollowed out to the very bottom.

426. Specimen of petrified palm-tree.

A little north of Cairo, in the plain close to the Gebel Alakmar, is the remains of a forest of petrified trees, of various kinds, strewed on the sands.

Purchased at a sale of Egyptian antiquities, by Mr. Sotheby, May 14, 1833. No. 242. Length seven inches, diameter four and a half inches. Found near the great Oasis. See No. 447.

Purchased with several other specimens.

427. } Specimens of stone which have been cut off from the back of some frag-
428. } ment from the tomb discovered by Belzoni, in the valley called Biban Almoluk, at Thebes.

The fragments here spoken of is No. 385 of the catalogue of Burton's sale.

Both pieces are good specimens, of the best quality of stone, of the mountain on the west side of the Nile at Thebes.

Purchased at Mr. Burton's sale, by Mr. Cureton, and bought for the Hartwell Museum in August 1836.

429. Fragment of the lower part of an Egyptian figure of a man wearing the plaited kilt. — Basalt. 8½ inches.

WRITINGS ON PAPYRUS AND OTHER MATERIALS.

430. Two fragments of the Ritual for the Dead, in a mixed hieratic character. — Papyrus. 12 inches long b 9 inches broad.

The first piece, in the larger character, is illuminated with an outline-drawing of the deceased pouring out a libation to a human-headed hawk, probably representing the soul of his mother, before whom is a large collection of offerings, consisting of a decapitated ox, a gazelle, several ducks, and loaves of bread; the whole being covered with the papyrus and the lotus flower in buds, and the full-bloom plant. The second is part of the text belonging to the illustration.

431 Fragment of the opening chapter of the Ritual for the Dead, in the pure Enchorial character, and in a beautiful hand. — 26 inches long by 10 inches broad.

It is accompanied by a coloured representation of the deceased, when alive, making an offering to Osiris. The legends of this picture are in hieroglyphics. This first part of the ritual refers to the acts of the deceased, intimating that during his life he reverenced the gods.

No.

432. Inscription on a prepared canvas, probably part of the inner case of a mummy. — 11 inches long, 5 inches high.

It is in hieroglyphics, and illuminated with a picture of the winged scarabæus.
This is a specimen of a similar combination of plaster and canvas, mentioned at No. 79.

433. Beautiful specimen of Egyptian drawing on a fragment of limestone. — Limestone. 5 inches high. 4 inches wide.

This masterly outline in black pigment had first been sketched in a red ink, which we find to have been the constant practice. Whether the red lines are by the same hand as the black it is impossible to say, but none but a most perfect master hierogrammatist could have drawn the black lines. The fragment of stone on which the work is done was never much larger, and the question is, for what purpose? Was it for practice? Was it by way of sample for the imitation of those learning to draw? Or was it a perfect single chapter of the ritual which was deposited in the tomb?

434. Fragment of the ritual in a larger Enchorial character. — 2 inches long, 34 inches wide.

This fragment has also been improperly joined, for there is no genuine volume of this width.

435. Two fragments of the ritual, in the Enchorial character, and in the same small neat hand, although probably belonging to different volumes. — 7½ inches long. 9¼ inches wide.

The smaller piece, containing twelve lines, shows the dimensions of one column or page of the book to have been five inches wide, and five inches and a half high. The other volume consisted of pages containing sixteen lines, and seven inches high, but the width of the column cannot be ascertained, the pieces being displaced.

436. Fragments of a volume written in a fine Enchorial handwriting of the time of Rameses II. (B.C. 1150), whose name is discoverable in the third line of the larger fragment.

This interesting specimen was bought by Dr. Lee at Mr. Burton's sale, arranged as in the lithographic fac-simile; but Mr. Samuel Sharpe discovered that the pieces had been dislocated, probably by the person who pasted them on the paper. Mr. Sharpe proposes the arrangement given at pages 87 and 88 of his Egyptian Inscriptions, Second Series. This arrangement, confirmed by the fractures as well as by the letters, is here indicated by the numbers over each fragment. See lithographic fac-simile.

437. Fragment of the ritual in the Enchorial, written on linen. — Linen. 2 feet long, 3 inches wide.

Each chapter fully illuminated with figures in outline.
It has been lately discovered that the ink used by the ancient Egyptians for writing on linen is a compound of nitrate of silver.

No.

438. A funeral tablet of the usual circular-headed form. — Limestone. 12½ inches high. 9½ inches wide.

The figures are outlined in a red ink, and the hieroglyphics in black ink. A grey colour has been carefully painted between the figures, leaving them, and the space occupied by the hieroglyphics, white. The subject is a man and woman standing in the attitude of prayer before three divinities, viz. Ra, Isis, and probably Nepthys. Between the divinities and mortals is a table of offerings: below have been four lines of hieroglyphics. The whole is crowned by the winged globe, from which is pendant the two serpents, and then a row of stars.

438A. Remarkably fine specimen of Egyptian carpentry and hieroglyphics in wood. — Fir-tree wood. 2 feet 5 inches long. 1 foot 8 inches high.

It is the whole of the foot-end of a massive sarcophagus. In the centre is the goddess Nephthys in a kneeling position on the hieroglyphic and placing her hands on the hieroglyphic , which is found in combination with the two mystic eyes in tablets 441 and 442. The hieroglyphics are most elegantly formed in the fashion of the writing of Lower Egypt about the time of the last Pharaohs or the early Ptolemies. The wood is that of a tree not now found in Egypt, probably cedar.

Mr. Sharpe remarks, that the final *s* in the name of the divinity, Osiri Apis, is borrowed from the Greek. See plate 96, of Mr. Sharpe's second series of inscriptions, where this fragment is published.

439. Tablet of the usual form, inscribed in black and red pigments. — Limestone. 15 inches high, 11 inches wide.

It represents four men, two of whom are shaven and wear only the short kilt, probably priests, while the other two are clothed in long fringed garments, in the attitude of adoration before a statue of Ra, between whom and the mortals is a small altar, with a lotus and a vase. Above their heads is the winged globe without the serpents, but with two symbolical eyes, and the hieroglyphic with two figures of the jackal exactly in the position of figure No. 139. Below are four lines of hieroglyphics in outline.

INCISED TABLETS.

440. Very remarkable tablet, partly sculptured in relievo, and partly incised. — Limestone. 11 inches high, 8½ inches wide.

It seems to have been drawn by a very skilful artist, and carved by a very inferior one, who has frequently entirely departed from the outline. This tablet, which is of the usual form, is divided into three horizontal compartments. In the upper are two tables of offerings, consisting of fowls, the leg of a gazelle, figs, cucumbers, and two thigh bones with the flesh, and cakes, placed before two persons sitting on a sofa and inhaling the perfume of the lotus. In the next compartment, sitting on the ground, are probably two daughters and a son of the persons above; and in the third compartment are two other children, sons of the

No.

same, likewise all inhaling the odour of the national flower. In this compartment are two lines of Enchorial writing. Each figure has some hieroglyphics, and there is a dedication to Osiris above, and two lines of characters below.

441. Perfect tablet of the usual form.

Limestone.
17 inches high,
10 inches wide.

In the place of the winged globe are the two eyes and the ring. See No. 438A. The subject is a man making an offering and prayer to Osiris.

Below are three women. The hieroglyphics are blue on a yellow ground.

442. Small tablet of the usual form.

Limestone.
9¾ inches high,
7 inches wide.

The ring and the two eyes, below which is a woman standing, pouring out a libation to a man sitting, who inhales the perfume of the lotus. A line and a half of hieroglyphics occupy the lower part of the tablet, the fracture having taken place before the inscription was engraved.

443. Tablet of the usual form, with half a winged globe over the shrine of Osiris, before which a man and a woman are standing in the attitude of prayer.

Limestone.
11 inches high,
7 inches wide.

The man pours out a libation over a table of offerings. Below are two male and two female figures sitting on the ground.

444. Small tablet of the usual form, only partly sculptured.

Limestone.
12 inches high,
7⅛ inches wide.

Two figures are still in outline, and the black pigment of the ancient hierogrammatist as distinct as if only drawn yesterday. A line of Enchorial writing runs along the base of the tablet. In the upper division two men are sitting by a table furnished with those pointed processes that are common to the more ancient tablets, and upon these is placed a tray containing a calf's-head, a duck, the leg of a gazelle, a bundle of onions, and some bread. In the lower compartment sits a man and woman: between them is a table furnished with the like provisions.

Those pointed processes are probably rushes on which the viands were laid. The figure of this rush occurs frequently in the hieroglyphics, and bears the phonetic value of our letter A.

445. A very singular tablet, divided into four horizontal compartments.

Limestone,
19 inches high,
11½ inches wide.

Two great eyes, with allusions to the two goddesses of Amenti, occupy the uppermost. The next, a man sitting on a chair, before whom is a table, and three women sitting on the ground. In the third, three men and one woman; two of the men having a singular pendant lock of hair from the back of the head. In the fourth are five men. All the figures sit on the ground, except the one man in the second compartment.

The figures and hieroglyphics have been painted with a bright blue pigment made of copper, which, for the most part, has turned green.

No.

446. Highly-finished tablet, perfectly entire; the circular top space occupied by the winged globe, the eyes, the ring, the vase, and two jackals. — Limestone. 22½ inches high, 14 inches wide.

The subject is a man in long robes making an offering and prayer to Osiris, Ra, and Isis. Then follows a perfect inscription, in seven lines of distinctly-formed hieroglyphics, regardless of certain imperfections in the slab.

447. Remarkable tablet, two of the figures being in an unusual position. — Sandstone. 14¼ inches high, 10 inches wide.

The subject is three men standing before Osiris, Isis, and Nephthys, who is in the position of the goddess Neith, plate 28, of Sir G. Wilkinson's Ancient Egyptians.

Osiris is elevated above the other divinities. Before him is an altar furnished with the opened extensions of the table. The foremost of the mortals is also in an unusual position, and habited in a long dress; the two others in the pointed kilt. Four lines of hieroglyphics complete the work. The figures seem to have been coloured red, and they are of ancient style. A natural globule of iron occurs in the top of the cap of Osiris.

448. Tablet, divided into two compartments. — Limestone. 14¼ inches high, 9¾ inches wide.

The subject in the upper, two men in the plaited dress of the nineteenth dynasty, in the attitude of prayer before Osiris seated, before whom is a lotus growing, on which stand four little bearded figures. An altar, with a lotus, is placed before the throne of the divinity. The lower compartment is a procession of four women and two men.

449. Tablet, crowned with the curvetto, and inclosed by the bead-moulding. — Limestone. 17¼ inches high, 12 inches wide.

It begins by four horizontal lines of hieroglyphics, the two first to be read from right to left, and the two next from left to right. Then follows a representation of two men clothed in long dresses, sitting on high-backed chairs. Between is a table provided with the rushes, above which is a tray amply stocked with food. In a lower compartment is a woman sitting on the ground before a table, and a young man in a walking position behind a table.

450. Tablet, commencing with the two eyes and the ring. — Fine sandstone. 10¾ inches high, 7¾ inches wide.

Then follow five lines of hieroglyphics placed horizontally, and then three figures erect in a walking position, two of whom are men.

Not a single hieroglyphic wanting.

451. Tablet, the upper part of which is occupied by the winged globe, and the figure of a man in the attitude of prayer before Ra, with the attributes of Osiris, behind whom is Isis and Nephthys. — Limestone. 14 inches high, 8 inches wide.

All the figures are in the erect position. Between the divinities and the mortal is an altar, on which is a vase with a lotus. Four horizontal lines of large coarse hieroglyphics complete the work.

INSCRIPTIONS ON FRAGMENTS OF POTTERY.

No.

452. Tray containing three fragments of coarse earthenware vases, inscribed on the convex surface with sentences, now for the most part illegible.

The larger fragment, which is 3½ inches long and 2¾ inches wide, is inscribed in the Greek language. The writing, in a black pigment, is rendered more legible from the circumstance of the fragment being part of a vase, the outer surface of which had received a white glaze. The next in size bears an inscription, likewise in the Greek character, but scarcely to be seen. On the third fragment only one or two letters remain, and they are of doubtful form.

453. Tray, containing six pieces of pottery, five of which are inscribed.

The larger fragment, which is 5 inches by 3½ inches, is in the Arabic language, and begins with the four first letters of the alphabet, ا ب ت ث, and then follows certain now illegible sentences in the same character, and in the handwriting of the TAKURNA, or pilgrims from the interior of the continent of Africa, who pass through Nubia and Upper Egypt on their way to MEKKA, and who write charms for the inhabitants of the villages of those districts for a morsel of bread or a handful of flour, sometimes making use, for that purpose, of fragments of ancient pottery which they pick up among the ruins. The chief evidence of the antiquity of the pottery, on which the Mohammedan charm is inscribed, is, that the interior or convex surface is partially covered with the dark resinous incrustation very commonly found on the interior of these fragments, and which may be attributed to the resinous deposit from the ancient wines which these vases formerly contained. This, however, is not always of necessity a test of the antiquity of the fragment, for the ancient inhabitants of Egypt, like the present occupiers of the soil, made great use of porous earthenware jars for the purpose of cooling water, and the fragments of those vases contain no resinous deposit. There is no ancient site in the country which is not more or less abundantly strewed with fragments of vases that had been used for both wine and water.

454. Tray containing nine fragments of vases.

All have been inscribed, as is most usual, on the convex side. Only eight of the number, however, retain indisputable evidence of having been used for writing on, and of these three only are sufficiently distinct to determine the language. The larger fragment, 4¼ inches by 3½ inches, is in the Greek language, and begins with the words ετους αγδοον φαωφι κϵ. The writing, in a black pigment on the white glaze of the outer surface of the vase. The next largest fragment is in the Coptic language; and the next in the Greek. The smallest fragment is inscribed with Arabic characters, and, like the former, is in the peculiar handwriting of the African pilgrims, who pass through Egypt both in going and returning from MEKKA to their country.

455. Tray containing three fragments of pottery, two of them now only bearing any writing.

No.

The larger, 5 inches by 2¼ inches, is a fragment of the cover of a vase, or a flat dish, of fine glazed pottery. It is inscribed, in a good Greek running hand, on the concave or inner surface. The second piece, which is nearly square, 3 inches by 2 inches, is inscribed on its convex surface in Demotic.

156. Tray, containing four fragments of pottery, three only of which contain signs of human thought, if we except the fact of their being fragments of vases turned in the lathe.

The largest, 5 inches by 3½ inches, is inscribed with large initial Greek characters. The second of the speaking fragments is inscribed on the white glazed convex surface, in the Coptic tongue; and, as the inscription begins with a cross, is probably of the Christian era. The third fragment retains only a few Greek characters.

157. Tray, containing four fragments of pottery.

The larger, 4¼ inches by 4 inches, is inscribed in the Greek tongue. The second in Coptic. The third in Greek. The fourth in Greek. All now too faint to decypher.

158. A piece of broken pottery, 5½ inches long by 3 inches, bearing an Enchorial inscription, with the name of Ptolemy, probably Ptolemy Euergetes, and it may have been written in that king's reign, about B.C. 221—246.—S.S.

159. A piece of broken pottery, 3 inches long by 2¼ inches, bearing part of a Greek inscription, in the Alexandrian running hand of the second century, with the date L.λδ, or the year 34.

The pottery has been broken since the inscription was written, and the letter A, which follows the date, is all that now remains of the king's or emperor's name. No Roman emperor after Augustus and before Theodosius II. reigned so many years. The years, however, of Diocletian were continued to a much higher number, and the years of Aurelius were continued on the coins of his son and successor, Commodus, up to λγ, or 33; hence the next word may have been *αντονεινου*, and this inscription may have been written one year after the death of Commodus, or in A.D. 195; or *αυτοχρατορος σεβαστου* for the emperor Augustus, and it will then have been written in A.D. 5.—S.S.

160. A piece of broken pottery, 3 inches long by 2¾ inches, bearing part of a Greek inscription in the Alexandrian running hand, with the date of L.*β*. *αντωνεινου παχων ις*; *in the second year of Antoninus, on the sixteenth day of the month of* PACHON.

No.

This was in A.D. 139, the last year of the Sothic period, or Canicular Cycle, when astrology was much studied in Egypt; and this inscription may have formed part of an horoscope. The month of Pachon then began, in the Egyptian calendar, on the 15th of March, but, in the Alexandrian calendar, on the 26th of April. The Roman L, with which the date in these inscriptions begins, stands for the word λυκαβαντος in the year .—S.S.

461. A piece of broken pottery, 3 inches long by $2\frac{3}{4}$ inches, bearing part of a Greek inscription in a character nearly the same as the last, with the name of Antoninus, and therefore written in A.D. 138—162.—S.S.

462. A piece of broken pottery, measuring 2 inches each way, with part of a Greek inscription in an obscure running hand.—S.S.

463. A piece of broken pottery, measuring 5 inches by $2\frac{1}{4}$ inches, bearing part of a Greek inscription in a difficult running hand, with contractions.

Note.—The pieces of pottery on which these inscriptions are written are parts of bowls or vases, of various sizes, between 9 inches and 4 inches in diameter, and about a quarter of an inch in thickness.

It is well baked, firm in substance, and red in colour. It is smooth on the outside, but the ribs on the inside shew that it was made by means of a lathe.—S.S.

464. Conical brick, with a stamp on its base, which is published in the volume of inscriptions of the Syro-Egyptian Society. Baked brick earth. 3 inches by $3\frac{1}{4}$ inches.

465. Conical brick, of the same description as the last, wanting its apex, also published in the same volume by the Syro-Egyptian Society. Baked brick earth 5 inches by 3 inches.

466. Conical brick, with an inscription published in the Egyptian inscriptions of the Syro-Egyptian Society. Baked brick earth. $9\frac{3}{4}$ inches by $3\frac{3}{8}$ inches.

467. Conical brick, bearing the same device as the last, and apparently impressed from the same original die. Baked brick earth. $9\frac{1}{2}$ inches by $3\frac{1}{2}$ inches.

The use of these cones is unknown, but there are two plausible conjectures: one is, that they were used as stamps for sealing the doors of the tombs of Gorna, by making an impression of the device on a piece of soft clay placed over the lock, or on the edge of the door and its jamb, so as to make it impossible to be opened without breaking the seal, and that, for

No.

further security, the device on the base was first dipped into some red liquid, which colour would be imparted to the impression. A precisely similar mode of making secure the door of a *shunah*, or corn magazine, is practised in Egypt at this day; and that it was an ancient custom also in Assyria we know, from the fact of Mr. Botta finding the fragments of a seal at the door of a chamber in the palace of Khorsabad; and to this custom also the King of Babylon's question to Daniel, "Are the seals whole," has reference, when he was about to enter the temple of Bel, as recorded in the apocryphal book of Bel and the Dragon, i. 17.

The second conjecture is, that they were used for the same purpose as those small cones found by Mr. Loftus in the building at Werka, namely, for inserting into a wall built of earth. See Loftus' Travels in Chaldæa and Persia. London, 1857.

Mr. Samuel Sharpe, on the other hand, is of opinion that they were presented to the temple as gifts, or as the record of a gift, because the word for gift, or hill, is the same in the Coptic, and also because they always bear some religious inscription on the base. This conjecture is confirmed by those bas-reliefs where we see the king on his knees presenting similar cones to the god of the temple (see No. 496), and also by the small stone pyramids, about 12 inches high, which have been found in Egypt, and which in the same way have been used as typical of a gift, because the words gift, hill, and pyramid are the same.

It has been suggested that they may have been used for stamping pastry, to ornament bread or cakes.

VASES OF TERRA COTTA.

468. Vase, of elegant form, covered with a black glaze, and ornamented with some red horizontal lines. Fine clay. 4½ inches high.

469. A double vase, of curious form, but bearing no device in paint or sculpture. Fine clay. 4½ inches high.

No.

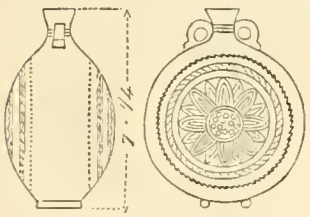
470. Elegantly-formed vase, of a brown colour, in perfect condition, but without device. Fine clay. 7½ inches.

The clay of which this vase is made seems to have been mixed with lime.

471. Flattened globular vase, with a long neck and handle, but no foot or device. Fine clay. 5¾ inches.

It is of a dark-brown colour, and in perfect condition.

472. Egyptian vase, of a flattened globular form, short neck, two handles, and two nodules for a foot. Fine clay. 7¼ inches high.



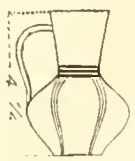
On the front and back is impressed, in relievo, the figure of the lotus in the front view, with a circling ornament. It is of hard pottery, and a brown colour.

473. Rudely-executed vase, of a light-buff colour, bearing the same device, in low relief, on both sides. Fine clay. 4 inches high.

A man in ample robes, standing, and holding in both hands something that appears like a scorpion: over each shoulder is a cross. This device is very analogous to the Egyptian tablets described at Nos. 20 and 21, and is not improbably the Christian interpretation of the same idea. Such vases may have been made to contain a remedy, fancied or real, for the bite of a snake or the sting of a scorpion.

No.

474. This vase has lost its handle and its lip. — Fine earth. 4¼ inches high.



It is decorated with three thick black stripes round the base of the neck, from which proceed five bundles of thinner lines that terminate at the foot of the vase. It is of a red colour and has a smooth surface. Some of the bituminous compound with which it is nearly filled has run over the side and disfigured the ornament.

475. Globular vase, white exterior, with a line of red colour between two black lines at the base of the neck and at the shoulder of the vase. — Red earthenware. 6 inches high.

476. Vase, of a red colour, with no device except four engraved lines at its shoulder. — Fine clay. 4 inches high.

It has neither handle nor foot.

477. Fragment of a vase of coarse porcelain, which has been ornamented with black pigment, and covered with a glaze.

478. Cover of a vase made of porcelain, imitating basket-work. — Blue glaze. 2 inches in diameter.

479. Piece of a dish, and a rude head, from Ashmor, in the Delta. — Coarse earth. The head 2 inches high.

480. The cover of one of those vases usually found in the tomb and in which the viscera of the embalmed person was deposited. — Coarse earth 4¼ inches high.

It represents Amset, the human-headed divinity of Amenti. The countenance is particularly pleasing; it has no beard, but has black hair and yellow complexion.

481. The cover of a similar terra-cotta vase, representing the same divinity, but with a less pleasing a countenance.

No.

482. The cover of a stone vase, representing the human-headed divinity. Limestone. 5 inches high.

In this case the complexion is black and the eyelids are yellow.

483 The cover of a stone jar similar to the former. Limestone. 5 inches.

This is of very inferior work, and has no paint.

484 A piece of sun-baked brick, obtained from a deep excavation, made for the foundation of a country-house for Bogos Bey, at Matarieh (Heliopolis), not far south of Tel Elhuhud.

Tel Elhuhud is a large mound, covered with the ruins of a city, called, in the Itinerary of Antoninus, "Vicus Judæorum" (see Plate II. of the "Chronology and Geography of Ancient Egypt," by Samuel Sharpe. Moxon: London, 1849). In the autumn of 1845 several men were employed in digging out fine large blocks of limestone, which formed the wall on the west side of this ancient city. These blocks were entirely below the present level of the soil, and were the foundation of a brick wall, which was about twelve feet thick. On the south side, excavations had also been made, and there had been laid bare a perfect gate, made of large blocks of stone, which was built into the sunburnt brick wall. On the jambs of this doorway were sculptured the names of Rameses II. Both the wall and the gate had been entirely enclosed by less ancient brick buildings, such as now appear on the mound forming the Tel. The stone substructure on the south side had not been laid bare in its thickness. In all probability there is no record of this discovery but the present, as the stones were in course of removal to the lime-kiln, and no Europeans resided nearer than Cairo, a distance of thirty miles. Vicus Judœorum was, for several centuries before the Christian era, the chief city of the Jews in Egypt. It bore the name of Onion. Here stood the Jewish temple built in rivalry of that in Jerusalem. Onion was the chief city in the nome or province of Heliopolis, and not the city of Heliopolis itself, which was of less importance. Hence Onion was probably the On of Scripture, and not Heliopolis, which the Septuagint says was On. In the time of the Prophets the city of On, by the change of a single Hebrew letter in its name, was called, by the Jews of Jerusalem, the city of *vanity*, Aven. This reproach was certainly given to no other city than Onion, which held the rival temple.

485. Vase in wood, of the form of those used for unguents, and generally made of alabaster. Sycomore wood. 7 inches high.

This wooden specimen is not hollowed out, but it has been painted to imitate granite or alabaster. Such sham vases are frequently found in the ancient tombs of Thebes and elsewhere in Egypt. In this practice, as well as in some others, respecting the offerings to the dead, the ancient Egyptians resemble the modern Chinese, with whom it is usual to carry, in the funeral procession, sham bars of silver, and other fictitious objects, to deposit in the tomb.

ALABASTER VASES.

No.

486. Beautifully-turned alabaster bowl, of elegant form. — Alabaster or aragonite. 8¾ inches diameter.

487. The neck of a large vase, or part of a straight-sided bowl. — Aragonite. 7½ inches diameter.

Three other fragments, are placed with this, but they are too small to determine the form of the vase to which they belonged.

488. Foot of a large vase. — Aragonite. 4⅜ inches diameter, 2½ inches high.

489. Perfect alabaster vase, in the form of those made of pottery. — Aragonite. ⅜ of an inch high.

This vase still contains some brown matter, which gives out an unctuous smell.

490. Alabaster vase, wanting its neck and lip. — Aragonite. 8 inches high, 2½ inches wide.

This form of vase is the most usual, in which costly-scented ointment was exported from Egypt. It was made at Alabastron on the Nile, and from the town the material received its name, and the vase was called "an Alabastron" This word, in the authorised version of the New Testament, is translated "an alabaster box," but it ought to be translated an alabaster jar. As the scent it contained was of very great price, the vase was never meant to be opened, but was to give out its fragrance through the sides of the porous jar. Hence, no doubt, arose the choice of this particular stone to inclose it; and hence the blame thrown upon the woman who, in her pious zeal for the Saviour, broke it for immediate use, and consumed in a moment scent which might have been used for years. Vases of the same material, and of this particular form, are found in the tombs of Greece and Etruria, and were made in Egypt, no other quarries of that stone being then known. The same material has since been found in Spain, whence mineralogists have given to it the name of Aragonite.

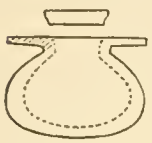
491. Vase, of the same material, and precisely the same form, but only smaller. — Aragonite. 3¾ inches in length.

N°.

492. Vase of the amphora form, which had a neck and lip like the last, but, having been fractured, has been ground off like the larger specimen, probably in ancient times, as these vases were always highly esteemed. Aragonite. 2¾ inches.

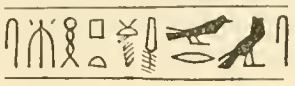
493. Another modification of the approved form of vase, for unguents, likewise deprived of its neck and lip. Aragonite. 3⅛ of an inch high.

494. Fragment of the lip of a vase, which was of the shape delineated in the margin, and must have measured 6½ inches in diameter. Aragonite.



The hollowing out of a vase of this form required an ingeniously-constructed lathe, the neck or mouth being so much smaller than the interior.

495. Hemispherical cover of a vase, bearing the inscription given in the margin. Aragonite. 4⅝ inches in diameter.



496. Beautifully-turned vase, of conical form : the bottom is of a separate piece, accurately joined. Fine limestone. 1⅜ of an inch high, 1⅞ of an inch wide.

Presented by John Barker, Esq., April 1844.

497. Conical piece of alabaster, probably the cover of a vase of the form of that delineated at No. 490, filling the neck, into which it was fitted with some cement, thus hermetically closing it. Alabaster. 1⅞ of an inch wide, 1½ of an inch high.

There is a rudely-turned depression in the base.

498. A flat tazza. Alabaster. 4 inches in diameter.

N°.

499. Cover of a vase, probably of the shape of that delineated at No. 494, in which was kept an unguent, of a less liquid form, for anointing the body. Alabaster. 2¾ inches in diameter.

FRAGMENTS OF MUMMIES.

500. Right hand, apparently of a man, mummified by the bituminous process.

The nails and the ends of the fingers are excessively wide, and there is still to be seen some of the gold-leaf with which it was customary to adorn the extremities of mummies embalmed after this process.

501. Left hand, apparently of a female.

The nails and the ends of the fingers have been stained with henna. To this eastern custom, perhaps, may be attributed the epithet, "ῥοδοδάκτυλος," "the rosy-fingered" given to Ἠώς, Aurora, or the Morning, by Homer and Hesiod.

It is still customary for women to stain the nails, and tips of the fingers and toes, and the palms of the hands, and the soles of their feet, with henna, in Egypt and throughout the East. This mummy has been prepared with more care by the same bituminous process.

502. Right foot of a mummy of a woman, on account of the stain of henna still to be seen on the great toe nail.

This foot belonged to a mummy prepared in the same way as the two last, which, as it will be seen by reference to some other fragments of humanity in this collection, was performed by immersing the body into liquid pitch at a very high temperature, so that it permeated the very substance of the bones. This was done before and after the body had been wrapped up in some of its bandages, and while lying on its back.

503. The upper part of the left scapula.

504. Dorsal vertebra of a mummy.

505. Fragments of a mummy, opened by Dr. Pettigrew.

506. Part of a mass of bandage found in the abdomen of a mummy opened by Dr. Pettigrew at the London Institution on the 18th of August 1841, and also a piece of skin from a little below the right knee of the same mummy. Also a bottle containing some powdered asphaltum.

No.

507. Ancient garlic found in a tomb at Thebes.

508 A portion of the matter found in the abdomen of a mummy opened by J. Davidson, Esq., before his departure for Central Africa.

The matter is supposed to be a mixture of salt, gum, spice, and asphaltum, likewise two pieces of gum, myrrh, and olibar, found in the mouth of the same mummy.

509. A lock of hair from the same mummy.

A lock of hair so represented in the hieroglyphics, is the determinative of the verb "to weep," and such locks are found separately in the tomb, as if thrown in by the friends of the deceased.

510. Box, containing the representation of the left hand, in the closed position, made of canvas pasteboard and gilt; also a piece of the same manufacture; also three other trays, containing fragments of the same mummy.

511. Necrobia mummiarum, insects found in a mummy, and described by T. J. Pettigrew, Esq., at the opening of a mummy, in his lecture given at the Royal Institution in the summer of 1836, when Dr. Edmunds and Mr. R. Seely, of Aylesbury, were present.

See plate 5 of T. J. Pettigrew's work on mummies.

512. Dermestes pollinctus, ditto, described by J. Pettigrew, Esq., at the same time.

A larger specimen than the preceding.
In plate 5 of Mr. Pettigrew's work on mummies is a drawing of the dermestes.

513. Head of a person mummified after a different process to those fragments of humanity already described.

By this process the bones are easily detached from the flesh and from each other; no bituminous matter seems to have been used, but gums, salt, and antiseptics of various kinds. This mode of embalming was probably the most costly and the most ancient.

N°.

514. Mummy of a dog, 12 inches long, enveloped in coarse linen.

The mummy of the dog is rare, notwithstanding the many pits in the necropolis of Memphis (Sakkara), around which the bones of the dog or jackal are abundantly strewn.

515. Mummy of a cat, 17 inches long, enveloped in coarse linen.

516. False mummy of a cat, 11½ inches long, made up in the figure of a cat by means of pellets of linen, and ingeniously bandaged.

These factitious mummies of cats are by no means rare.

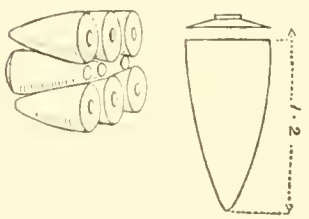
517. Fragment of the mummy of an ibis, in which the feathers are visible.

518. A more perfect specimen of the same bird, 14 inches long.

519. A still more perfect specimen of the same mummified bird, entirely enveloped in its bandages.

Numerous as are these mummies, they are not commonly so perfect; sometimes the bird and the linen wrapping are entirely singed, and the whole mummy falls to powder when the vase is opened.

520. Perfect specimen of the mummy of the ibis, in its terra-cotta vase, as found at Sakkara.



These vases are piled up on both sides of long tortuous underground passages, in which this mummified animal was deposited by the ancient Egyptians, in the way shewn by the wood-cut. These jars have their covers hermetically closed, as this specimen is, with ancient mortar. The pits or wells that give entrance to these passages are easily distinguished from the other mummy pits of the great mummy field of Memphis, by the accumulation of the fragments of the red jars at their mouths. This vase and its cover is about 14 inches long and 6 wide.

521. Fragment of an ibis, in which the feathers are visible.

This bird is not now an inhabitant of Egypt; but there is a bird somewhat resembling it, called by the natives Abu-gerdan; its beak, however, is not curved. It is frequently seen perched on the back of a buffalo.

522. Mummy of a young crocodile, 1 foot in length, still partially wrapped in its bandages.

In the mummy caves of this animal, opposite to Manfalout, that is to say, on the east bank of the Nile, about fifty miles north of Thebes, they are found in great abundance, and of all dimensions, from 6 inches to 16 feet.

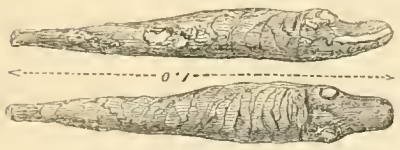
No.

523. Mummy of a young crocodile, 8 inches long, deprived of its bandages.

524. A nearly square block of limestone, $3\frac{3}{4}$ inches high, 5 inches wide, and $4\frac{3}{4}$ broad, in the upper surface of which has been carefully sculptured the half mould of the figure of a bird representing the phœnix.

Upon this block is placed another of the same dimensions, but only about an inch in thickness, on the lower surface of which is sculptured the other half of the same figure. These two pieces of stone form a perfect mould for impressing or making images of this fabulous bird, in ordinary clay or porcelain. Both the lower and upper block are furnished with a notch on each side, so that the operator should know when the two halves of the impression were precisely adjusted, and then, by pressing the upper block quite close to the under one, make certain their adhesion to each other. This is a most interesting specimen, as it explains the mode of making all those porcelain figures of mummies, animals, and emblems found in the tombs.

525. Mummy of a fish in its bandages, 1 foot in length, the exterior wrappings of a dark brown colour.



The place of the eyes is marked by a black spot, and just over the back, behind the eyes, is a black streak. The mouth is marked by a strip of white linen. This purports to be a mummy of the oxyrynchus, one of the two sacred aquatic animals worshipped by the ancient Egyptians. Strabo, lib. xvii. cap. I. It is to be suspected that there is no fish within the bandages, but that it is a sham mummy made by the ancient embalmers. It is not uncommon to find, in our collections, sham mummies of cats, of high antiquity. We must suppose, that when the dead body was sent to the embalmers they dishonestly saved their labour in this way. The bandages would be the same, but the expense of the embalming would be saved.

526. Frame, containing a small piece of moderately fine linen, marked near the selvage with the hieroglyphics, of which a fac-simile is annexed.

(*a*)

There is reason to believe these three hieroglyphics signify life, stability, and dominion, when applied to royal personages; and, probably, when applied to ordinary persons, life, health, and prosperity. Rings have been found on the fingers of mummies, with the hieroglyphics (*a*) engraved on the stone, or impressed on the porcelain of which they are commonly made. The import of these two signs is perfectly understood, and is abundantly proved, to signify "happy life;" and we must infer that when found upon the dead the sentence "happy life" alludes to the future life, for, as these rings are placed on the finger of the deceased after the process of embalming was completed, and over the first bandages, it is reasonable to conclude either, that it was so placed by some friend as expressive of pious regard for the future welfare

No.

of the deceased, or that it was part of the funereal ceremonies, and placed on the finger by the embalmer. In either case the allusion to a future life remains the same, and to this future life the hieroglyphics on the selvage must likewise be understood to apply.

In the same frame are two pieces of manufactured leather, the largest three inches long by one and a half inch wide. These pieces of leather are stamped on one side with the figure of a king anointing the statue of Khem, or Amun Generator, in the attitude in which this divinity is always represented. Over the king are the two ovals containing his name, but the hieroglyphics are too faint to be made out. From the style of the figures there is no question of the great antiquity of these pieces of leather. The impression is in relievo, on a yellow leather; the back of the strap is of the same material, dyed red. They formed the ends of a strap, probably worn by priests over the neck, as we see in the figures of Osiris in tablets, Nos. 438, 446, 451.

In the same frame are likewise three specimens of plaited straw, and below these is a small volume of papyrus, very much flattened, and bound round with a strip of mummy cloth. The volume is about 4¾ inches long and 1⅛ of an inch wide. The piece of linen, the two pieces of leather, and the plaited straw, were brought from Thebes by Mr. Joseph Bonomi, and presented to the Hartwell Museum in 1856.

527. Admirable tissue of moderately fine linen, 3 feet 8 inches wide from selvage to selvage, and about the same in length.

The length of the threads of the warp exceed those of the woof by four inches, and they are most neatly twisted and knotted, forming a fringe. But the great and speaking interest of this fragment is the fact of its being marked at the corner, near the fringe, with the hieroglyphics, of which a facsimile is given in the margin, signifying the "good gift."

Now, although this sentence may imply that the garment, of which this formed a part, was the gift of a friend, yet, like the inscription on the former fragment, it has also another meaning, referring to the garment in which the deceased is supposed to appear at the entrance of the Hall of Judgment—a kind of garment of righteousness, because worn by the deceased when reciting the negative confession before Osiris and the forty-two assessors, as seen in the funereal papyri.

The ink, by means of which the characters conveying to us at this distant period so unequivocal an allusion to a future life, is precisely the same as that now used for marking linen; and it will be observed, that where the ink has been superabundant, running into a blot at the base of the characters, it has burnt the linen into a hole, which would be the effect of the nitrate of silver in the composition.

528. A piece of strong linen, measuring 4 feet 4 inches from selvage to selvage, but only from 1 to 2 feet in length.

It has an untwisted fringe of two inches in length, interwoven down one selvage, but none on the other. This piece is curious, as supplying the width of one of those outer garments worn by the Ancient Egyptians, and other people, and represented in the outline tablet, No. 439, and wrapped round the person of a woman in the sculptured tablet No. 446 of this collection.

This specimen, with two others (Nos. 538 and 530), was presented by John Barker, Esq., April 1844.

No.

529. A strip of a strong well-woven linen, 6 inches wide and 21 feet long.

At one end is interwoven blue threads, forming a band 1 inch in width, between two bands of very strong coarse threads; at the opposite extremity is a fringe, four inches in length, knotted at the ends to prevent the unravelling of the web. There is no selvage on either side, so that it is impossible to ascertain the original width of this long piece of cloth; but we have in this fragment the whole length of a very strong and large outer garment. Aristides, Demosthenes, and other Greek philosophers, are represented by the ancient sculptors as wearing just such a garment as to shape, but made of wool.

This fragment was taken from the mummy of TAI-KUSH, unrolled by H. W. Dimond, Esq., in 1843. See No. 546.

530. A strip of a finer linen than the last described.

This strip is deprived of both selvages, but is perfect in its length, wanting only the fringe at the end.

It measures 17 feet in length, and is probably a piece of an outer garment, such as is still worn by the Nubians and Bishareens, sometimes alone, sometimes over the tunic. It is impossible to imagine, except from an intimate acquaintance with Greek statues and relievi, in what a variety of modes, and with what a sculpturesque grace this simple piece of cloth is worn by the natives of Upper Egypt and of the Bishareen Desert.

531. Piece of linen, 2 feet wide and 7 feet 2 inches long, deprived of the selvage on both sides and of one end, so that neither the original width or length can be ascertained.

It is of a strong fine texture, and probably a fragment of the outer garment.

532. A specimen of linen taken from a mummy, unrolled by T. J. Pettigrew, Esq., and presented to Dr. Lee, July 1836.

It is 22 inches wide and 4 feet 6 inches long; only part of the selvage on one side. The twisted fringe at one end makes it probable that this is part of a tunic; the other end is irregular. The linen is much worn where the greatest amount of friction would take place, namely, about the breast and shoulders, and here it has been carefully darned. There is a specimen of a tunic of this kind in the Leyden Museum.

533. Specimen of linen taken from the same mummy as the last described.

It is a strip 4½ inches wide and 5 feet 10 inches long, but having been cut at the two ends neither its original length nor width can be ascertained. It is of a strong texture, and much stained with the substances used in embalming.

No.

534. Specimen, from the same mummy, of sound good cloth, 2 feet 3 inches long, 6 inches wide.

535. Specimen of coarse strong linen, 4 feet 5½ inches wide in the warp.

This specimen has an untwisted fringe, interwoven down one selvage, but not on the other. It appears to have been much corroded, or burnt in holes with the embalming matter.

536. Specimen of a coarse linen of double thread, in which a rent is mended by means of a square patch of the same tissue sewn over it.

This is an illustration of what the painters of Egypt frequently represented by way of casting derision on the poorer inhabitants, or on an inferior class of their countrymen.

In plate 84 of the Second Series of Sir G. Wilkinson's "Manners and Customs of the Ancient Egyptians," is the representation of a funeral procession crossing the Nile, in which a poor man pushing a boat off the shore is delineated, with just such a patch on his garment as occurs in this specimen.

The print is taken from a picture in a tomb at Gorna, in which the figures are about 9 or 10 inches high.

537. A specimen of very fine linen, 12 inches by 23.

The selvage is nearly perfect down the longest side. It has been much worn and stained by the substance used in embalming.

Fine linen of Egypt was among the precious things enumerated, as belonging to that king of the Jews who had extended his kingdom "unto the border of Egypt." (1 Kings iv. 21.) There is in the British Museum the mummy of a dog-faced baboon, covered with a linen finer than the finest cambric, that is to say, there are more threads, both of the woof and the warp, in a square inch of the ancient tissue than in the modern.

538. Specimen of linen, presented by John Barker, Esq., in 1844.

This specimen is said to have been found at Abydos by Sig. Athanasi.

539. Specimen of Egyptian cloth, which formed the outer wrapper of the mummy of the priest Asiriao, unrolled by T. J. Pettigrew, Esq., at the Royal Institution, in May 1836.

This specimen of linen is of a pink colour, it having been dyed with the carthamus tinctorius. For the three cases which held this mummy, see No. 196 in this Catalogue.

540. Piece of bandage, with very long untwisted fringe, taken from the mummy belonging to John Davidson, and presented by him to Dr. Lee on his departure with Abu Beker to explore the interior of the North-African Continent.

No.

541. Another of those specimens of linen presented to the Hartwell Museum by John Barker, Esq.

This specimen is also said to have been found at Abydos by Sig. Athanasi.

542. Specimen of linen taken from a mummy belonging to Sig. Athanasi, which was unrolled in the great room of Exeter Hall by T. J. Pettigrew, Esq., in 1837.

This mummy was covered with linen inscribed with hieroglyphics, most probably certain chapters of the Ritual illuminated in outline. No. 503 is a fragment of the left shoulder of the mummy from which this specimen was taken.

543. Fragment of mummy cloth, showing the ancient mode of sewing two pieces of linen together, as represented in some bronze statues in the Museo Borbonico.

The two selvages of the linen are brought together, and darned across at small intervals. This fragment is probably part of the garment described at No. 532. The same mode of joining two selvages is practised in Egypt and all over the East at this day.

544. Part of the best bandages of the mummy opened by Dr. V. P. Pettigrew, at the London Institution, August 18, 1841.

See No. 506.

545. Fragments of bandages from mummies, two pieces of which are knotted.

546. A round box made of the sycomore wood of the outer case of the mummy of Tai Kush. Sycomore wood. 3¾ inches in diameter.

It contains two pieces of the painted canvas case, and some fragments of linen.
Presented to Dr. Lee, by H. W. Dimond, Esq., 1843.
See Article 529.

547. Envelop containing a piece of linen, with a blue border 1½ inch wide, taken from the mummy in the United Service Museum. 4 inches wide. 5 inches broad

Unrolled by T. J. Pettigrew, Esq., January 28, 1849.
See advertisement, "Times," February 16, 1849.

N°.

548. A circular basket and cover made of the leaves of the palm-tree.

Palm leaves. 3⅝ inches in diameter.

The strips of the palm-leaves have been previously dyed black and red, and worked in with those of the natural colour, forming pyramidal ornaments.

Baskets of various forms are still made of the same material both in Egypt and Nubia, and are ornamented in the same way with the dyed leaves of the palm-tree.

549. Box containing a bandage of linen, of strong texture, with an interwoven blue border at one end: the fringed end is wanting.

This bandage is 16 feet long and 4 inches wide. Neither the width nor the entire length of the piece can be ascertained, as one end and both the selvages are wanting. In the same box is a piece of blue bordering 4 feet 3 inches long. Neither the width nor the length of the piece of linen, of which this formed a part, can now be ascertained, but it is probable that the faint blue lines formed the top.

Presented by J. Bonomi to the Hartwell Museum, 1856.

It would appear, from the condition of the bandages, that the embalmers employed old linen cloths.

550. Upper part of the canvas pasteboard cover of the mummy of a female.

The face is gilt, as was very common in the Greek period, but on the chin is drawn in outline the globe and asps, with the wings stretching upwards towards the outer corner of the eyes.

On the same stand is an elaborate necklace, over which hangs a representation of one of those tablets of which specimens are to be seen, Nos. 313, 314, 315.

Another fragment of the same material, and apparently from the same mummy, represents Isis kneeling with outstretched wings, highly elaborated in various colours.

551. Ancient brick of baked earth, with the accompanying device, stamped on the upper side.

Baked clay. 16 inches long, 7 inches wide, 5 inches high.

In the second oval is the distinctive name of Thothmes III. B.C. 1330.

A large dépôt of these bricks, stamped with the same device, was found under the sand, close to the river, in a desert place, nearly opposite to the town of E'siut. And some thirty years ago several boat-loads were conveyed to the opposite coast, and there burnt by order of Ibrahim Basha, and used in the construction of a dyke. There are no fire-burnt bricks in any of the ancient buildings of Egypt. The word ⲧⲱⲃ, *now used in Egypt for brick*, طوب, is the same as the Coptic

ⲧⲱⲃⲓ, and the hieroglyphics

No.

552. Funereal tablet, with pyramidal top, and decorated with the curvetto moulding. — Limestone. 21 inches high, 10 inches broad.

On a raised margin of about an inch in width is inscribed the dedication, and in the pannel is sculptured the subject which is divided into two compartments, the upper representing a man, habited in the dress of an official in the reign of Rameses II., making a prayer and offering to Osiris. Below is the "lady of the house," in the attitude of prayer, accompanied by her four sons and one daughter. The men are habited in costumes indicating their different official capacities, the eldest being in that of a military chief of the period, with which the whole style and tenor of the work is in perfect harmony.

553. Funereal tablet, with a decorated curvetto, the bead or torus continuing down the sides. — Limestone. 22 inches high, 14 inches wide.

Within the space bounded by the bead or torus is the dedication in eight lines of incised hieroglyphics, and below is sculptured, in relievo, a representation of the son offering incense to the deceased father. On the table between the two figures are six cakes and a bundle of onions.

The style of the work is ancient.

554. Circular-headed funereal tablet, of singular style. — Limestone. 23 inches wide. 13 inches wide.

The dedication is contained in five lines of well-formed incised hieroglyphics; then follows a representation of the same person, twice repeated, in the act of adoring the Anubis standard. This double representation is probably for the sake of uniformity, a quality likewise affected in Assyrian works of art, as exhibited in the sculpture representing the king addressing the winged divinity. (See "Nineveh and its Palaces," page 392, third edition. Bohn, London.) Below this are three figures, seated on chairs, and a fourth, a young female, on her knees, inhaling the fragrance of the lotus; also a table of offerings, containing cakes, cucumbers, and onions, a calf's head, and wine.

The style is of the 18th dynasty.

555. Funereal tablet, representing a young man making offerings to his parents, who are seated on the ancient form of sofa. — Sandstone. 11 inches high, 7 inches wide.

The figures are in low relief, while the legends are incised. The blue pigment is still visible in the deeper hieroglyphics, but the sculpture is much defaced, owing to the very fragile nature of the stone, which is from the quarries of Nubia or Gebel Silsilis.

556. A stone furnished with a depression to receive a libation. — Limestone. 11¾ inches wide, 9½ inches high.

In the centre is a representation of the offerings ranged on each side of the libation vase. To the left a cucumber, two oval loaves, and a circular one, with a depression as at No. 333. Over these a bunch of grapes, an oval fruit, a calf's head, and the leg of a gazelle. On the right a cucumber, two oval loaves, and a circular one with two holes in it; over these a

N°.

prepared duck, some ribs of beef, and a pomegranate; an inscription surrounds them on three sides. These offerings and those on the funereal tablets exhibit the particular articles of food mentioned in Exodus xvi. 3, and Numbers ii. 5, so frequently regretted by the Jews during their wanderings in the Peninsula of Mount Sinai.

The back of this stone has been prepared with the curvetto moulding, in which the chisel marks are conspicuous.

557. A square flat stone, with a deep well-defined oblong depression, connected with three triangular and equally well-defined cavities. — Limestone. 11½ inches high, 11 inches wide.

From the deeper cavity proceeds a channel to the edge of the stone, which here projects beyond the general contour.

This is apparently a sacrificial stone.

558. Another of these libation stones, in which the depression is occupied by the figures of two goats, or gazelles, tied up for sacrifice, and three bundles of fruits. — Sandstone. 11 inches high, 10 inches wide.

Neither of these two last have any inscription.

559. Tablet of offerings, in the form of those stones having cavities for libation. — Sandstone. 23 inches high, 14 inches wide.

The offerings are represented in two compartments, and consist of an ox and cakes, a fowl and cakes, and apparently one of the cones, Nos. 464, 465, 466; above these is a row of vases or baskets. It seems to be a record of offerings made to the temple or house of Rameses Mai Amun by a royal scribe. The house or temple of Rameses Mai Amun is signified by the hieroglyphics inclosed in a parallelogram.

560. Block of alabaster, from the quarries of Tel Elamarna, Alabastron, on which is a depression, with a channel proceeding from it, and crossing the hieroglyphics that surround the depression. — Aragonite. 12 inches high, 13 inches wide, 14 inches long.

561. Slab of fine limestone, from a false door of one of the tombs of Memphis. — Limestone from the quarries opposite Memphis. 33 inches high, 41 wide.

Two lines of well-formed large hieroglyphics, in the peculiar style of that district of Egypt, occupy the upper part of the slab; then follows a representation of a man and woman sitting at a table, on elegant stools the legs of which are carved in imitation of those of gazelles. The table is furnished with the reeds, probably the original of the letter whose phonetic value is the same as our letter A.

Behind the man is his sceptre and staff, and on each side, in a recess, are four boats. All the heads of families whose tombs are still extant at Giza and Sakkara are represented with a staff. So likewise the heads of the tribes of Israel carried staves; and, perhaps, to this custom among the Egyptians the prophet Ezekiel (xxix. 6) alludes in the metaphor of the hollow staff or reed 29.

N°.

562. Head, from the statue of a king, as the uræus on the cap informs us.

Numulitic limestone. 9 inches high, 12 inches wide.

This fragment is the size of life, and probably belonged to a statue partly composed of stucco which has now been worn off. It is carved out of the numulitic rock, on which the great pyramids of Giza stand, and is a good specimen of the stone of which the two larger pyramids are constructed. The last-described slab is of the quality of stone used for the exterior of these remarkable buildings, and for the interior of the chambers of the smaller tombs at Giza and Sakkara.

563. Fragment of the decoration of one of the chambers of the tomb of Oimenepthah I.. B.C. 1200.

Fine Theban limestone. 22 inches high, 16 inches broad.

The chief part of the decoration of the chamber from whence this fragment is taken was effected by casing the coarse natural rock with a finer stone. A kind of sideboard ran along one end of the room. The royal sepulchre, of which this and the two next pieces formed a part, was discovered by Belzoni in the valley of the Biban el Moluk at Thebes.

564. Fragment from the same tomb, and probably from the same chamber.

Fine Theban limestone. 18 inches high, 13 inches wide.

It represents a basket or bowl, signifying lord, and three stems of the expanded papyrus, an emblem of Lower Egypt.

565. Fragment from the same tomb.

$11\frac{3}{4}$ inches high, 8 inches wide.

566. A cast from a part of a sarcophagus now in the Louvre.

Plaster. 20 inches long, 15 inches high.

This and other parts of the same monument are published in the volume of Egyptian Inscriptions by S. Sharpe, Esq., Second Series, pl. 1—21 : it may be supposed to have been made during the reigns of the later Ptolemies.

567. Head of a uræus, belonging to a winged globe taken from the curvetto moulding over an entrance to a temple of the Ptolemaic period, as the style of the work proclaims.

Sandstone from the quarries of Silsilis. 11 inches high, 12 inches wide.

It was probably purchased at Mr. Burton's sale.

568. Head of a woman, the size of life.

Black granite. 9 inches high, 6 inches wide.

In the place of the eyes a large cavity has been made for the insertion of some other material. The hair is divided in front, and hangs down in long ringlets. The nose is broken. This work is of the Greek or Roman period.

569. Head of a man, the size of life: the hair in separate curls ; the features European.

Black granite. 9 inches high, 6 inches wide.

This is also of the Greek or Roman period.

No.

570. Bust of Greek workmanship, said to have been found at Memphis, but more probably it was found at Alexandria.

Parian marble.
14 inches high,
10 inches wide.

It was bought at the sale of Mr. Burton's antiquities in 1836, lot 394.
Probably a bust of Herodotus.

571. Head, in basso-relievo, of a goddess.

Nubian sandstone.
8 inches high,
5¼ wide.

The style of work is that of the Roman period in Nubia.

572. Basso-relievo, representing the god Khem, perhaps the חם of Scripture, the father of the African race, in the attitude peculiar to that Egyptian god.

Nubian sandstone.
23 inches wide.
30 inches high.

See stamped leather band, No. 526.
Behind this figure is that of a woman wearing the crown of Lower Egypt, but styled lady of the two regions, probably the goddess Neith.
The style of the work is that practised in Nubia under the Roman emperors.

573. Group, representing husband and wife sitting together in the prescribed attitude of conjugal affection, the right arm of the woman placed on the shoulder of the man, to signify her dependence on her husband.

Sandstone of Nubia.
18 inches high,
22 inches wide.

The proportions of the figures and the expression of the countenances are remarkably agreeable. To the quality of the stone in this instance is mainly to be attributed the perfect condition of the colours with which this group is adorned. The positive red colour which the ancient Egyptians always chose for the complexion of their own race may not improbably be derived by this ancient people from some tradition respecting the complexion of the first man, whose name אדם signifies to be red or ruddy.

The hieroglyphics on the plinth and sides of the seat are in perfect preservation, but the legends down the front of both figures, which undoubtedly contained the names of the persons represented, have been anciently and purposely defaced. This circumstance is by no means uncommon, although the act must have been considered a crime of no ordinary magnitude; for if there were one idea more prominent in the ancient Egyptian mind than another, it was the idea of transmitting to the latest posterity the memory of their existence. It is, perhaps, to this all-prevailing idea in the section of the human family from which the ancient Egyptians were directly descended, that is to be attributed that characteristic feature of solidity and endurance peculiar to Egyptian architecture, and to Egyptian works of art in general. The pyramids of Giza, those largest and most ancient structures in the world, were clearly designed, with the same intention as that which, it is recorded, influenced the builders of the Tower of Babel—"to make" to themselves "a name."

The style of the work is that of the 18th dynasty.

No.

574. Statue of a man in the attitude peculiar to some Egyptian statues, that is to say, sitting on a low cushion, the elbows and hands being placed on the knees.

Limestone of Thebaid. 32 inches high. 23 inches wide.

This statue has never been entirely completed, or very probably the face has been altered to represent the countenance of a person for whom it was not originally intended. The eyes have been left unfinished, but the hair has been elaborately carved in the fashion of the age of Rameses II.

The inscription declares the former person, or the latter, to have been a royal scribe and a great military chief.

575. Statue of a Pastophoros, or shrine-bearer, in the attitude peculiar to Egyptian statues.

Gritstone. 23 inches high. 19 inches wide.

On the ground before him is the shrine containing an image of the god Pthah. The face and hair of this statue have been most carefully finished, and probably pourtrayed the features of a person of high rank and dignity in the court of one of the Pharaohs of the 18th dynasty, being dressed in the ample plaited dress of that period. In his right hand he holds something resembling a pine cone, a representation of which is given in the margin. This unknown fruit or vegetable is carried by certain companies of people assisting at the ceremony of dragging a colossal statue to place it at the entrance of a temple, as represented in a sculpture of an ancient tomb; and it is likewise frequently seen on tables of offerings, where, as in the former situation, it is painted green. The left hand lies extended over the right knee. The sculptor has not omitted certain marks indicative of an *embonpoint* common to the statues of priests and functionaries of this period. The feet are large and ponderous. On the plinth and column at the back are the remains of some well-cut hieroglyphics.

The stone out which this statue is carved is of the quality of that of the vocal statue in the plain of Gorna. It may also be considered a good specimen of the material of the mountain a little north of Cairo, called Gebel El Akhmar.

576. Statue of the lion-headed goddess of Egypt, in a sitting position, the hands placed on the knees, the right hand extended, while in the left is held the emblem of life.

Black granite. 5 feet high.

This statue has never been finished, but has been carefully blocked out by the notched chisel pick. The disc and uræus were made of a separate piece, admirably attached by an inclined dovetail groove. There is no device on the sides of the cubical seat, nor hieroglyphic on the front of it, so that it is impossible to determine the date with that certainty which the hieroglyphics afford; but the proportions of the figure are those of the Ptolemaic period. This statue is fractured across the waist, just where so many of the sitting statues of Egypt are broken by having been thrown down.

Inscriptions, on similar statues, in the British Museum, inform us that she was Pasht, whom the Greeks called Diana. She gave her name to the city of Bubastis, or Abo-pasht, *the city of Pasht.*

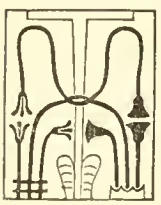
No.

577. Statue of the lion-headed goddess, precisely in the attitude of the last described, but highly finished, its surface polished as regards the figure, but now much destroyed by the decomposition of the hornblende, or other component parts of the granite, more particularly in those parts where the surface was stunned, as the phrase is, in the blocking out with the pick. Black granite. 5 feet 9 inches high.

On the front of the throne is a legend, bearing the prenomen and nomen of Amunothph III., B.C. 1250. The inscription is imperfectly executed, and the sides of the throne have never been decorated with that significative device belonging to it, indicative of dominion over Upper and Lower Egypt. The disc and uræus were of a separate piece of granite, and ingeniously attached by means of a dovetailed groove.

578. Highly-finished statue of the same divinity. Black granite. 6 feet 9 inches high.

This statue is of different proportions to the last-described, and may be of the time of Rameses II., B.C. 1150, although there is no hieroglyphical evidence to confirm this surmise. On the sides of the throne is engraved the significant device indicative of dominion over Upper and Lower Egypt, given in the margin. This device consists of a horizontal bar placed on a stem inserted or growing out of a base shaped like a heart, which organ, in fact, it represents (Horapollo, book I. cap. 22, by A. Cory, Esq. Pickering, London, 1811), the stem representing the trachea. Why this piece of conventional delineation of anatomical structure should be selected to represent Egypt, except it be from a knowledge of the importance of those parts in the animal economy, and thus to intimate that Egypt was of like importance in the economy of the other nations of the world, it is impossible to imagine. This same device is amplified on the sides of the thrones of the colossal statues of the kings by the addition of two figures of the god Nilus, one representing the Upper Nile, the other the Lower, occupied in binding up or drawing tight the knot by which the stalks of the two aquatic plants are joined to the stem representing the trachea, possibly intended to signify that the Upper and Lower Nile, and its productions, fortify or bind up the heart of the world (Egypt), which is the throne of the Egyptian monarch. The trefoil plant represents Upper Egypt, and grows out of some horizontal lines which represent the channels for irrigation. The bell-formed flower represents Lower Egypt, and grows out of the soil prepared by the inundation.



The disc is out of the same block as the statue. Three conspicuous veins of red granite traverse the block out of which it is carved. The entire surface is considerably injured from the stunning in the process of working, and by exposure to the nitrous earth in the particular locality of Karnak, where Belzoni found a great many of these statues.

579. Highly-finished statue of the same divinity, broken across the waist, having been wantonly thrown down on Waterloo Bridge, where these statues were deposited for some time before they came into the possession of Dr. Lee. Black granite. 7 feet high.

N°.

This example is of the same period as the last, but the surface is uninjured, as it has not been exposed to the corrosive influence of the nitrous earth. The head is very fine, the disc perfect, the uræus in front nearly so, and the whole is carved out of one block of black granite. At large intervals occur the fragments of a white rock, that must have been anterior to the formation of this particular granite. It has no inscription, but the sides of the throne are adorned with the significant device described and delineated in the margin at No. 578.

580. Highly-finished statue of the same goddess, of slightly different proportions to the last.

Black granite. 6 feet 10 inches high.

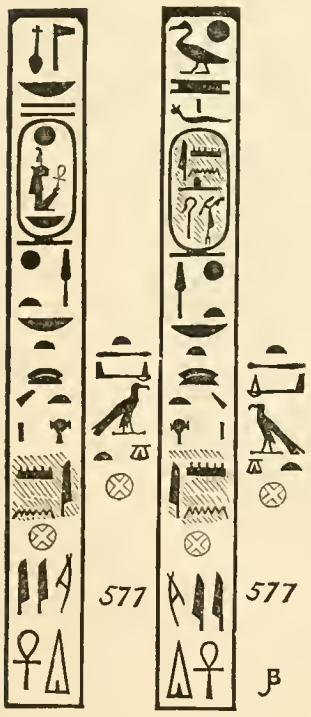
It wants the feet and part of the disc; it is also considerably affected by the decomposition of the hornblende. This specimen bears the device on the sides of the throne, but no hieroglyphics. The granite is precisely of the same quality as the last.

581. Statue of the same divinity, equally well finished, its proportions more nearly resembling No. 579, but wanting the feet and otherwise defaced, the surface being excessively corroded.

Black granite. 6 feet 8 inches high.

It bears the device of the throne, but no hieroglyphics.

582. Highly-finished example of the same divinity, its proportions more nearly resembling No. 577, and, like that specimen, bearing an inscription of the same Pharaoh on the front of the throne.



The disc was also supplied and affixed by a well-cut dovetail groove from the back of the head. The left arm has been broken off, but the head and feet are entire, and the general surface in tolerable preservation. The inscription on this specimen is given in its entirety, and the differences that occur in the legends on No. 577 by the side of each. The name of the Pharaoh contained in the second oval is lined over, to show that it has been purposely defaced, as well as the word Amun, that occurs again in the lower part of the legends on this statue. Somewhere in the interval of time between the reigns of Amunothph III. and Oimenepthah I., the statues of the god Amun were broken, and wherever his figure occurred on the wall of a temple, or on the sides of an obelisk, the characters composing his name, however small, or out of reach, were carefully erased. So diligently was this destruction performed, that not a single statue of the god, that existed before the latter reign is now to been seen in Egypt, or Nubia, or in any collection of Europe, neither is there an example of his figure in relief, nor of the three characters composing his name, that has escaped erasure. Somewhere, however, about the time of Oimenepthah I. the worship of Amun came again into fashion, and his name and figure were restored with hardly less diligence than it had before been destroyed. In the present examples the word Amun has been imperfectly erased, and has entirely escaped the process of renewal.

Mr. Sharpe, in his admirable collection of inscriptions Plate 77, Second Series), has given, in juxtaposition, the legends of eight of these statues of Pasht, all differing from each other, and from these. Two of the statues, however, bear the name of Shishak, in whose reign the inscription was probably added.

No.

583 Mummy case, of a hard wood, made in the shape of an embalmed person, apparently a female.

Hard wood. 2 inches high, 1 foot 6 inches wide.

The wood is entirely exposed, except that part occupied by the head, necklace, and single legend down the front. It is inscribed in well-formed hieroglyphics in black pigment. There is no hieroglyphic or device of any kind in the interior of this upper half.

584. Lower half of the mummy case, No. 583, made of the same hard wood.

In the interior and back part is painted a figure of Neith, extending her arms up the sides of the case, as it were to receive the embalmed deceased. Over the head of this figure are the hieroglyphics of her name, and under her feet is the sign for splendour, which sign or hieroglyphic occurs under the figure on the end of the wooden sarcophagus, No. 438 A. No part of the wood is painted except that occupied by the figure and the three hieroglyphics, of which the style is of the later Ptolemies.

585. The lower part of a mummy-case, taking the form of an embalmed person, inscribed inside and out with inimitable dexterity.

Unknown wood. 5 feet 10 inches high, 1 foot 8 inches wide.

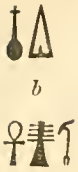
Five perpendicular columns of hieroglyphics at the back reach from the end of the hair to the bottom of the heel, and forty horizontal columns occupy the space between the former and the front of the case. In this long inscription every fourth line is of a dark yellow colour, and every intermediate fourth of a pale yellow, while the remaining lines are white, thus imitating the variously-tinted bandages of the mummy, and also making each column distinct from its neighbour. The hieroglyphics on these variously-coloured grounds are in a black pigment: those within the case are also in black but on a uniform white ground, and in outline.

586. Front, or upper half, of the mummy-case, No. 585, and, like the lower, in a perfect state of preservation.

Wood. 5 feet 10 inches high, 1 foot 8½ inches wide.

The face is of an inferior work to the rest: the eyes are extravagantly large, and ill defined. On the crown of the head is painted the figure of Nepthys; and, spread over the hair on the sides of the head, are the golden wings of the sacred vulture. The hair is elaborately painted, descending in two massive locks over the breast, terminating with a remarkable border. The necklace is composed of beads, the leaves and the entire flower of the lotus. Immediately below this necklace is a figure of Neith, with expanded wings, sitting over the barred entrance to Hades. Then follows a picture representing the deceased sustained by Tme, the goddess of justice (the Themis of the Greeks), and accompanied by the four genii of Amenti, ushered into the presence of the dread Osiris by the god Thoth. Before the throne of the judge is an erect serpent, to signify that the supplicants stand at the gate of the hall of judgment. This picture is on a line with another of similar import and arrangement, the chief difference being that the judge is under the form of a different divinity. Both pictures represent the scene that, in the sacred volume of the Egyptians, follows the weighing of the heart. The deceased, clothed in the garment of righteousness (" the good

No.



b

gift") *a*, or one bearing the inscription *b*, is standing at the gate of judgment, and is in the act of reciting the negative confession. Then follow separate pictures of the four genii of Amenti in their shrines; then Anubis, the bearer of the linen bands; then Ra and Atmoo; then the sacred eye; then Isis and Thoth, and lastly, Athor, with expanded wings, embracing the feet of the mummy, and accompanied by a figure of the jackal. All these pictures have their proper legends written in an admirable hand. The inside is also elaborately inscribed. This mummy-case is one of those which was placed upright, for all the pictures and hieroglyphics are so designed as to be legible in that position; and, besides, it is furnished with a base or plinth.

This, and the former part of this case, is published in Mr. Sharpe's Egyptian inscriptions.

This mummy-case belonged to that pioneer of Egyptian explorers, Belzoni, and was purchased by Dr. Lee of Mr. Till, to whom it had been ceded by the celebrated traveller himself.

587. Pasteboard canvas case of the mummy of a female of the Greek period.

Canvas and cement. 5 feet 11 inches high, of an inch thick.

This case was contained in those described under the Nos. 583 and 584. The face is oval, the expression pleasing, the eyes rather large, the nose slightly aquiline, the lips small and well defined. The necklace is entirely composed of the leaves of the flower of the lotus; below it is the winged disc, occupying the usual place of the goddess Neith. Each side of the centre line of dedication is divided into three compartments. In the first, to the left of the spectator, stand the hawk-headed and the human-headed genii of Amenti; in the opposite compartment the cynocephalus-headed and jackal-headed: and associated with these last is the head of the uræus, wearing the cap of Upper Egypt.

The two next compartments beneath are occupied by the winged serpent, and below these, on the left, is a jackal-headed figure, and on the right is a hawk-headed figure, two of the Assessori. The legend is in good Theban hieroglyphics, and in perfect preservation.

588. The back of the pasteboard case last described.

It has no device or ornament painted on it, but it exhibits the aperture by which the mummified person was placed within it, which must have been done while yet it was flexible, and probably still within the front piece of the mould. This aperture, precisely down the middle of the back, was sewn up in such a way as that, by drawing one end of the cord, the two edges of the seam were brought together.

The mummy has been taken out by sawing the case all round, thus preserving, untouched, the very packthread with which this ingenious operation was performed by the ancient embalmers. This mummy, and the two cases, were purchased by Dr. Lee, and the operation of opening it performed by the accomplished antiquarian and Egyptologist, Mr. Pettigrew, at the Charing-cross Hospital, August 1836.

589. Lower part of the first mummy-case that was brought to this country.

In the book called "A View of the Levant," by C. Perry, M.D., published in London in the year 1743, there is a print and description of it. The edge of the case varies in thickness from four to seven inches, but the bottom is hardly more than one inch thick. The whole of the inside is covered with a thick coating of bitumen, and it would appear, from some of

N°.

the linen bandages of the mummy which still adhere to the back of the case, that the body was placed in it while yet the bitumen was in a fluid state.

590. Top or front of the same.

Sycamore figwood.
6 feet high,
2 feet wide.

This case is remarkable for its short and wide proportions, resembling some stone mummy-cases of the late Greek period out of the mummy-field of Sakkara. The features are scarcely defined, and the whole is coarsely executed.

The exterior, as well as the interior, is covered with a thick coating of bitumen, over which the necklace, the winged disc, and several vertical columns of hieroglyphics were painted, though now nearly obliterated.

591. Stone in the form of a pyramid, on each side of which is engraved, in the basso-relievo peculiar to Egypt, the figure of a man in the attitude of prayer, on one knee.

Fine sandstone.
14 inches high,
14 inches wide.

From the style of his dress, and of the sculpture, there is no doubt that this monument is of the best time of the 18th dynasty.

It was purchased at the sale of Sig. Athanasi.

592. Pyramid, on two sides of which is engraved the figure of a man in the relievo of Egypt, in the act of prayer, on one knee.

Limestone.
13 inches high,
8 inches wide.

In a compartment above is a figure of Anubis. On the two other sides are two figures of monkeys, also in the act of adoration. In the compartment above them the sun is represented in a boat. All these subjects, with their accompanying hieroglyphics, are in good, preservation.

This pyramid is published in the Second Series of Egyptian Inscriptions, by S. Sharpe, Esq. plate 73 (Moxon, London, 1833), where it is stated by that authority that these miniature pyramids "were used as gifts to the temple, because the words 'hill' and 'gift' are nearly the same in the Coptic language."

593. Pyramid, whose sides are not flat, but which have an irregular entasis.

On one side is a square niche, as if representing the entrance of the tomb, in which stands the figure of a female child with a lock of hair proceeding out of the right side of the head.

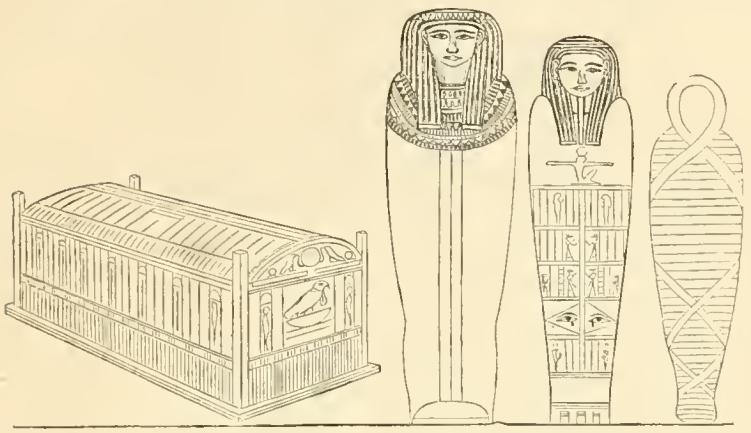
Purchased at the sale of Sig. Athanasi.

594. The left hand and part of the knee, probably of a statue of the lion-headed goddess.

595. The right ear of a statue of a lion-headed figure.

No.

596. Beautiful mummy-case, of the shape delineated in the margin, containing two other cases constructed in the form of a mummy.



All three cases are highly decorated with significant emblems and writings. On the two sides of the outer case are depicted seven figures in the form of mummies, standing in their shrines or mummy cases. Between each figure are three lines of hieroglyphics, in which is stated the name and profession of the deceased, and those of his immediate ancestors. Occupying the centre of the wall, at the head end of the case, is the figure of a mummified hawk. Three hieroglyphics, in this compartment, bearing the phonetic value of the letters S K R, certify that this figure is an emblem of Soker Osiris, the judge of the dead. On each side, but separated by hieroglyphics, is the figure of a mummified person. Above, on the curved end of the lid, is a representation of the sun emitting rays, and on each side a vase with a flame, a human-headed bird, and the ring or seal already delineated at No. 438*a*. The first two of these emblems typify the human soul.

In the corresponding compartment, at the foot end of the lid, is the guitar , and on each side of it is the sacred eye , probably signifying "the good, the all-seeing"; attributes of the divinity given to Osiris. Below is the figure of a priest anointing a mummy-case, which is sustained by the goddess Isis. This picture represents the person whose embalmed remains once occupied this coffin, anointing the mummy-case of his father.

On the top or curved lid a column of hieroglyphics, containing the usual formula, runs down the centre, and on each side of it are five spaces for pictorial representations, separated by lines of hieroglyphics. Four out of these ten spaces are pictures of the deceased in the act of adoration before Osiris, and one of the four genii of Amenti. Four other spaces are occupied by figures of the mummified hawk, Sokar, typifying the "lord" Osiris. The most curious representations, however, occupy the two central compartments. In one, the deceased, standing at the head of a boat, is probing with a long pole (midry) the depth of the stream (the Styx of the Greeks?) as the custom is on the Nile at this day, while a hawk-headed figure (the Charon of the Greeks?) steers. In the centre of the boat is an image of the god Ra. But the most interesting of all the subjects on this outer case is the pendant to the last-described picture. It represents the firmament, which is signified by

the figure of a woman stretching her body over the top of the picture, while she touches with her feet and hands the line at the base, signifying the earth. Falling down to the earth, as it were, away from the ethereal or blue figure, is the body of a man, painted in the usual red colour under which the Egyptians chose to represent themselves, while, standing up, is another figure of a man, but painted blue, extending his arms as if rising towards the firmament above.

Sycomore figwood. 7 feet 3 inches long, 3 feet wide, 2 feet 8 inches high.

This most rare and interesting picture not only seems to bear a distinct allusion to the dogma of the immortality of the soul, but also to embody the very idea of the manner of the resurrection of the dead, as conveyed by the words in verse 44 of the 15th chapter of the 1st Epistle of St. Paul to the Corinthians: "It is sown a natural body (signified by the red figure falling to the earth), it is raised a spiritual body" (signified by the blue figure and its position. "There is a natural body, and there is a spiritual body." The mode of representing the firmament is very usual in pictures of zodiacs on the ceilings of temples, and there is, in the inside of the lid of a stone sarcophagus in the British Museum, the figure of a woman, her arms and legs extended, giving birth to the planets; so that there is no doubt as to the meaning of the figure at the top of the picture, nor of the figure of the red man, whose place in the sarcophagus of the Museum was supplied by the mummy itself. There is, however, no equivalent for the blue figure which gives this representation such rare importance, fully bearing out the statement of St. Augustine, who says the Egyptians were the only people who believed in the resurrection of the body. "Egyptii soli credunt resurrectionem, quia diligenter curant cadavera mortuorum: morem enim habent siccare corpora et quasi ænea reddere, *Gabbaras* ea vocant." (Sermones cxx. de Diversis, cap. 12.)

Cedar wood. 6 feet 5½ inches long, 2 feet 1 inch wide, 2 feet 2½ inches high.

The immediately-within case takes the form of an embalmed person; the face is carved out of a block of acacia, the wood of that tree which produces the gum arabic: its natural colour resembling the complexion of the inhabitants of Thebes, is therefore without paint. The eyelids and eyebrows, which are extended beyond the natural limit towards the ears, are made of bronze, the white of the eye of ivory, and the pupils of glass; the expression of the face is agreeable. This case is further adorned with a painted necklace, in which the lotus leaves, and the whole flower and beads, are represented. From below the necklace proceed two lines of hieroglyphics down to the feet, and a single line encircles the base. In the back of the interior is painted a large figure of the hawk-headed divinity of Amenti.

Sycomore figwood. 5 feet 8½ inches long, 1 foot 4 inches high, 1 foot 1½ inch wide.

The innermost case is likewise made in the form of a mummy, and it is elaborately adorned with the usual subjects that belong to mummy-cases in general. The face is painted red, and is of an agreeable expression. The beard, which is wanting in the former, is here carved out of a separate piece of wood, and is of remarkably long proportions. The interior, both of the cover and the body of this case, is likewise adorned with emblems and figures relating to the occult and peculiar notions of the ancient Egyptians respecting future life. The name of the deceased, and those of his immediate ancestors, are recorded on all three of the cases, certifying the genuineness and completeness of this specimen, which must be esteemed among the most remarkable in Europe.

There are no positive indications of the precise date, but the reading of certain words would lead to the supposition of its belonging to the period of the Persian dominion, about B.C. 400.

These mummy-cases, and the mummy contained therein, were purchased by Mr. Pettigrew, at a sale of Egyptian antiquities, the property of Mr. Salt, His Britannic Majesty's Consul in Egypt, and were unrolled by him in the theatre of the Royal Institution, May 27, 1836,

No.

full details of which operation, and the interesting lecture delivered by that gentleman on the occasion, is in the "Magazine of Popular Science," Vol. II. (Parker, London, 1836.) The remains of the mummy are now in Dr. W. V. Pettigrew's Museum, St. George's School of Medicine, Grosvenor Place.

See Mr. Pettigrew's "History of Egyptian Mummies" (Longman, London, 1834), in which a full account of this case and mummy is given

597. Head of Jupiter Serapis. Aragonite. 4¼ inches.

This probably belonged to a small copy of the colossal statue of that god in Alexandria, the foot of which was added to the national collection by Mr. Harris, of Alexandria. The mouth and nose have been wilfully injured.

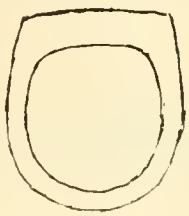
HARTWELL MUSEUM.

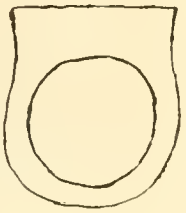
E

From a Mummy.

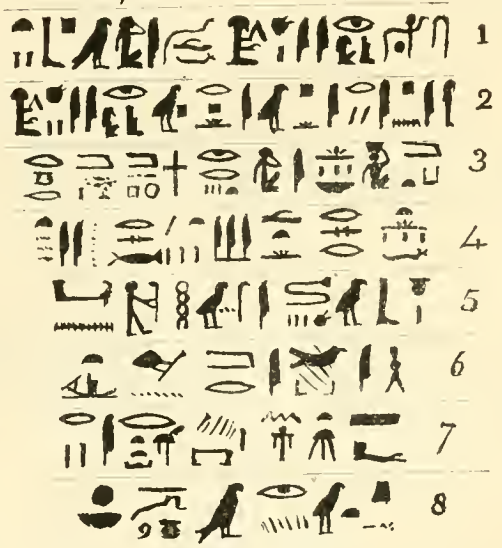
D

F





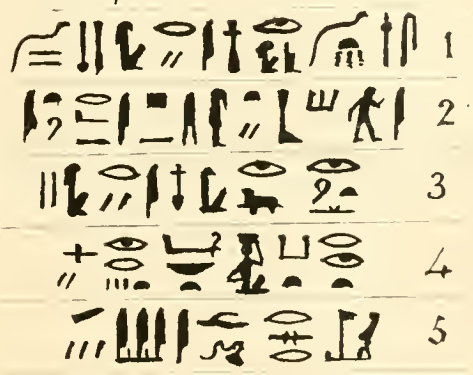
A



1
2
3
4
5
6
7
8

Painted Wood.

B



1
2
3
4
5

Wood.

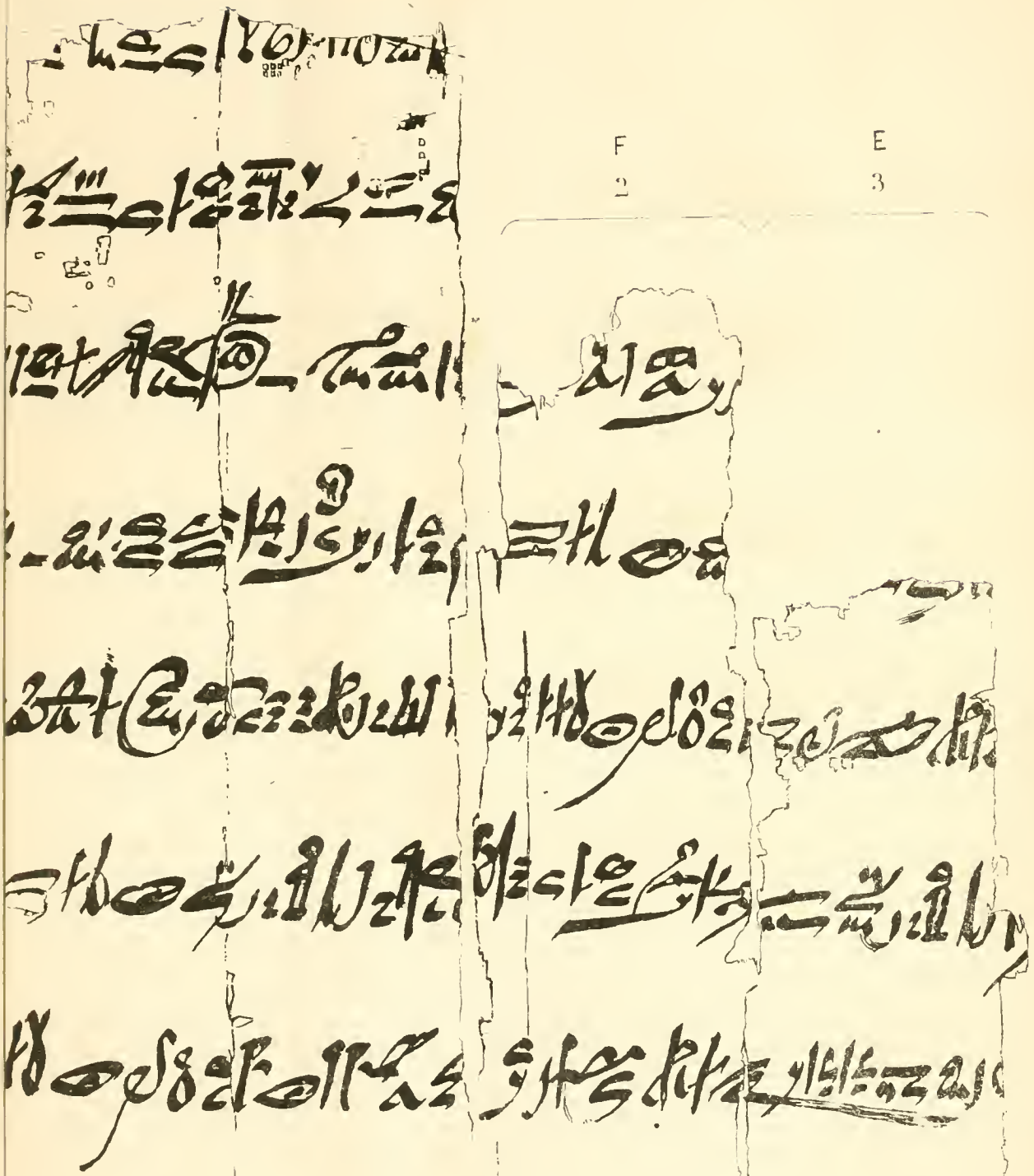
C

1
2
3
4
5
6

Alabaster.

Drawn by Samuel Sharpe from testimony of his own sight

F 2 E 3



Page 57 N° 536 of Catalogue

SOUTHERN REGIONAL LIBRARY FACILITY
D 000 007 182 9